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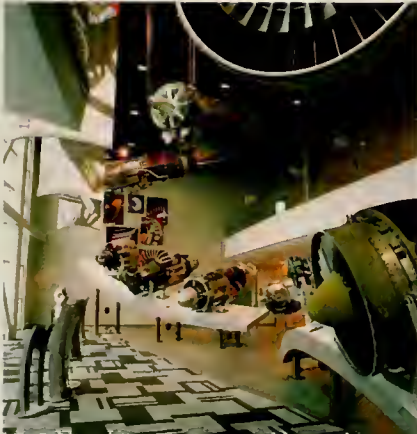
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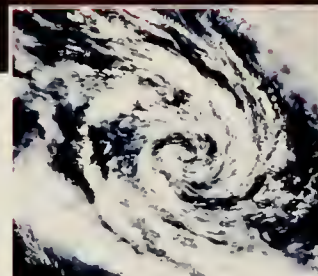
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Editorial / diane d. greer

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Florida Caribbean Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned by the Association, a Florida corporation, not for profit, ISSN-001 5-3907. It is published four times a year and distributed through the office of the Association, 104 E. Jefferson Street, Tallahassee, Florida 32301. Telephone 850.222.7590.

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How many new buildings express supreme self-confidence? How many are timid and simply try to blend in? How many make sense on a rational level, i.e. they are symmetrical, balanced, harmonious? How many perplex and confuse us? How many make us angry because someday historians (and possibly archaeologists) will judge us by our architecture? Do they really represent us as a society?

Architecture is a very public art form, impossible to hold to a standard other than what the client wants, the building code permits and the architect is willing to design. But, historically, some things have persisted and part of the reason for that is that certain "styles" bring with them a sense of order, or correctness, of strength and solidity. They represent an architectural legacy that has stood the test of time and will probably continue to do so.

In the same vein, I have been pondering exactly what it is that makes a building beautiful. Just as with people, the eye first takes in what's on the outside. If it is unattractive, we rarely bother to concern ourselves with what's inside even though the inside may be the best part. A beautiful building possesses many qualities, including elegant proportions, a plan that responds to the program, the ability to coexist with nature or with other buildings without detracting from them and so on. Rarely, if ever, does ornamentation make a building beautiful.

"Commodity, firmness and delight win out every time."

Not much needs to be said about the beauty of buildings that are classically composed. Please note the use of the term "classically composed" in lieu of Classical or Classic Revival. While it's true that buildings will probably be fronted with porticos carried on columns for as long as there are buildings, there is a more important lesson to be learned from the fact that buildings with classical proportions, balance and scale in plan and elevation and appropriate attention to decorative detail have endured. Commodity, firmness and delight win out every time.

There is a line in one of T.S. Eliot's poems in which he wrote, "I had the experience but missed the meaning." That line expresses much of what I think happens when architects design without understanding the history, the original intent, the cultural origin of a "style" or even a single component. Great architecture requires great understanding. In architecture, nothing happened historically for lack of a reason. The Greeks envisioned vertical supports like soldiers representing strength. The proportions were based on a mathematical ratio. It all made sense to the eye. In *The Geography of Nowhere*, James Howard Kunstler described classical buildings in this way – "you don't have to have read the novels of Sir Walter Scott to appreciate their meaning."

So, for me, the answer to the question about what makes a building beautiful is simple. It has to make sense, it has to stir the emotions and it has to fulfill a need. It's a given that I'm a purist, an architectural snob. I don't like Cape Cod cottages in Florida, Japanese pagodas outside of Japan or the Eiffel Tower, diminished in scale, at Epcot. But, when a building is the well-designed expression of the society that produced it, of the values of a culture, of the genius of its designer and the product of current technology, there is no reason for it not to be beautiful.

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President's Message / Mickey Jacob, AIA



Mickey Jacob, AIA

"Every man owes a part of his time and money to the business or industry in which he is engaged. No man has a moral right to withhold his support from an organization that is striving to improve conditions within his sphere." President Theodore Roosevelt – 1908

These words, spoken almost 100 years ago, still resonate today as the basis of our responsibility to serve the profession of architecture. In 1912, a group of 42 architects met in Jacksonville to form the Florida Association of Architects. The group proclaimed:

"Modern achievement in every line of human endeavor is largely the result of organized efforts."

Ninety-three years later, AIA Florida continues to strive to represent the interests of its members across the State...the key word being "members." An association is only as strong as its membership. Recent statistics indicate that AIA Florida can claim slightly less than 50% of the resident licensed architects in Florida as members. Think about that. How much does the AIA lose each year in human resources because of this professional apathy?

Many of you, like me, may find it hard to understand how any member of a profession is not interested in joining his or her professional association. Statistically, the level of participation in Florida is about the average across the country for AIA membership. So, why is it that so many architects don't seek membership in the AIA?

I've heard all the usual excuses from non-member architects as to why they don't join the AIA. It's too expensive...they're too busy...they don't get direct business from being a member...meetings are boring...meetings are too long...meetings/conventions are not conveniently located...the food is bad...it's not worth it...and on and on.

Recently, however, I heard a comment from a non-member licensed architect that struck me as being at the root of the problem. He told me that the AIA never gets anything done. Since perception usually translates into reality, I asked him why he felt that way. As it turns out, he was a member at one time, but he never went to any AIA meetings. He didn't get involved or serve on any committees. So, in his words *"the AIA didn't do anything for me."* A good analogy might be joining a health club, never going to work out and then complaining that you aren't in shape. Unfortunately, his opinion is shared by many architects in Florida.

In reality, it's amazing how much the AIA does get accomplished at the local, state and national levels, mostly as a result of the time and energy expended by its members. How can we, as a professional organization, get that message out to non-members and non-participating members alike? My answer can be expressed in five little words, "It's All Up To You."

As Florida architects, we have a wonderful opportunity to take leadership roles in a variety of issues and causes that will have great effect on the future of the State. At the AIA Florida Board meeting in January, Rep. Bob Henriquez (D - Tampa) told the Board that the biggest issue on the horizon in Florida is Growth Management. It is his belief that in order to affect positive change, we, as architects, need to take the lead in managing this issue. The absence of architects in this process is conspicuous because who better to talk about and help create policy for growth management issues? Architects spend their lives creating the places and spaces where people live, work and play, shaping the built environment with good design. Architect's work affects everyone every day.

Growth management is only one of many issues that will need to be addressed by architects in the years to come. Now is the time to think about how we can implement a plan to become the lead players in shaping Florida's future. It takes an investment of time and energy by all of us. I know that most of you are busy. But, we can't afford not to do this. Just imagine having to practice in a state where the decisions, policies and legislation affecting architecture are made by non-architects who really don't care about the profession. It's a scary scenario.

The opportunity for us to get together and discuss the issues and challenges facing architecture will present itself this summer. The 2005 AIA Florida Convention will be held at the Marco Island Marriott Resort on July 28 -31. Once again, it will be a full schedule of continuing education seminars, speakers, luncheons, special events and hopefully, a few extra moments to enjoy this wonderful beach resort. This year, we encourage everyone to bring the family. The resort has many amenities and the timing provides the opportunity for one last summer getaway before the kids go back to school.

The Convention schedule has been reduced by one day in response to survey comments from last year's attendees. We have added more events on the weekend to accommodate work schedules. We are pleased that the Keynote Speaker will be Rob Wellington Quigley, FAIA, from San Diego, California. He is a key player in the creative redevelopment of San Diego's urban core and the award-winning designer of projects that include the new San Diego Main Library, the Golden Hill Community Center and urban housing utilizing sustainable design. Additionally, Thaddeus Cohen, AIA, the Secretary of the Florida Department of Community Affairs, will be kick-off speaker. He will address us on the importance of architects being leaders in the issues affecting Florida. Congressman Jim Davis will provide political insights at the President's Opening Reception and the Florida Foundation for Architecture will present a luncheon speaker who will focus on design. AIA Florida Southwest will treat us to a unique Host Chapter Party and the Design and Honor Awards will be presented at the Annual Gala. The Design Awards Jury will be chaired by Alfredo Arribas of Barcelona, Spain. On top of all that, we will be holding the inaugural AIA Florida Kite Design and Flying Competition on the beach. Kids and architects of all ages are invited to participate. This promises to be a fun and energetic convention and I look forward to seeing all of you there to engage and participate in tending to the needs of the profession of architecture.

News

"OPEN: New Designs for Public Space" at National Building Museum

A new exhibition opening at the National Building Museum will explore contemporary and future directions in the design of public space, proposing that new spaces can be the generators of urban revitalization. The exhibition, which originated at the Van Alen Institute, will

present innovative recent projects from around the world, all of which address aspects of the public realm. It will also explore the role of public space in an age of heightened security and increased electronic interaction. The exhibition, which will be on view from January 15 to May 15, 2005, is displayed in the Museum's second-floor galleries and is being sponsored by the American Planning

Association, the Urban Land Institute and the American Society of Landscape Architects.

The contemporary spaces represented in this exhibition include architecture, landscape and urban design projects by renowned designers including Peter Eisenman, Zaha Hadid, Norman Foster, Ricardo Scofidio, Elizabeth Diller and others. The projects being illustrated range from memorials to new types of urban plazas and parks from Macon, Georgia to Melbourne, Australia, to Johannesburg, South Africa. The projects in "OPEN" are organized into five themes, one of which is *The Plaza Unbound*. *The Plaza Unbound* will examine the challenges that the most familiar "public places" face as a result of today's ambitious demands for both visual transparency and physical access. For example, Foster and Partners' recently completed City Hall in London (2002) employs the metaphor of transparency in government. *Opening the City* will re-examine the traditional uses planners and architects have historically assigned to the street. Rather than accepting the street as merely a functional mover of goods and people, projects in this section – such as Walter Hood Design's 1999 proposal for Poplar Street in Macon, Georgia – attempt to reconceive the street as a vital public space, not just a transit corridor.



City Hall, London, England. Architect: Foster and Partners. Photo: © Nigel Young/Foster and Partners.



Above: Federation Square, Melbourne, Australia. Architect: Lab Architecture Studio with Bates Smart. Photo: John Gollings. Right: Institute of Contemporary Art, Fan Pier, Boston MA. Architect: Diller + Scofidio. Rendering: Diller + Scofidio.



Honors and Awards

The Jacksonville Chapter of the AIA presented design and community awards during its "Eyes on Jacksonville" gala celebration. Miami architect Roney Mateu, AIA, of Mateu Architecture Incorporated, juried the competition and Awards of Merit and Excellence were given in each category. In the Built category, the Award of Excellence was for the PM Technology Building designed by Roland Udenze, AIA. The Award of Merit went to Rink Reynolds Diamond Fisher Wilson PA for the University of North Florida Performing Arts Center. In the Unbuilt category, an Award of Excellence recognized 323 Duval Street designed by Rink Reynolds Diamond Fisher Wilson PA with the Award of Merit going to the Structural Design Lab for the Golden Eye Ranch Residence.

Garcia Brenner Stromberg received the Award of Honor from the Fort Lauderdale Chapter of the AIA



The PM Technology Building is a high tech office building with many sustainable features. It is located in Ireland and was designed by Roland Udenze, AIA.

for its design of the Miller Residence in North Carolina (see article on page 26). In accepting the award, Peter Stromberg acknowledged the beauty of the landscape in which the house is set and stated that the challenge the firm faced was to create a home that stood in harmony with that environ-

ment, one that felt natural and consistent in a very special setting. The firm, based in Stuart and Boca Raton, is a provider of commercial, leisure, resort and residential design.

Quincy Johnson, Jones, Myott, Williams Architects was honored with three Gold Awards and two Silver Awards at the Gold Coast Builders Association (GCBA) Professional Recognition in Sales and Marketing (PRISM) Awards Gala. The PRISM Awards recognize outstanding design and achievement in residential and commercial construction in Palm Beach County and South Florida. Two of the Gold Awards presented to the firm were for the Bellaggio Clubhouse and the third was for an addition to a private residence in Ocean Ridge, Florida. The Silver Awards recognized the Barcelona Model of the El Cid Collection at Paseos in Jupiter, Florida as well as the Bellaggio Clubhouse.

Adache Group Architects, Inc., has been named by *Hotel & Motel*



Architect Garcia Brenner Stromberg's rendering of the award-winning Miller House in Banner Elk, North Carolina.

Management Magazine as one of the "Top 10 Design Firms in the United States." In its November, 2004, issue, the magazine ranked 65 architecture and design firms from around the country and the Adache Group was the only architecture firm headquartered in Florida to be ranked in the top 10. The firm was established in South Florida in 1969 and specializes in architecture, planning and interior design. Current projects include the new "W" Resort Hotel and Residences in Fort Lauderdale, the Buena Vista Resort in Lake Buena Vista and the 52-story Infinity at Brickell Condominium in downtown Miami.



Pictured left to right presenting the AIA Gainesville Chapter's check are Joseph Garcia, AIA, Chair of the Gold Tournament, Dean Jay Stein, Assoc. AIA, Michael Kuenstle, AIA, President of the Gainesville Chapter and Maria Luisa Riviere, AIA.

The **Gainesville Chapter of the AIA** presented a check for \$4,000 to the School of Architecture at the University of Florida. Raised during the Chapter Golf Tournament, the gift will support the AIA Gainesville Student Scholarship Fund.

The 2004 **Tallahassee Chapter Design Awards** program recognized three projects by Elliott Marshall Innes, P.A. The Southwood Golf Club received an Honor Award for Design Excellence. Richard Marshall, R.A., was Principal-in-Charge of the project which the jury cited for its "understanding of the area's historic vernacular." William Elliott, AIA, was Principal-in-Charge



Elliott Marshall Innes, P.A., Tallahassee, are designers of three award-winning projects including Southwood Golf Club, top, Coleman Library at Florida A & M University, middle, and the Innes Residence, bottom.

of the new

Coleman Library at Florida A & M University which was recognized with a Merit Award. It was cited for "maintaining its own identity while successfully integrating into the existing campus." The Innes Residence in

Tallahassee was designed by firm principal Brad Innes, AIA. The jury felt that the "real strength of the project came through its interior design which complemented the exterior." The project received a Merit Award for Design Excellence.



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Work-in-Progress

Ervin, Lovett & Miller, Jacksonville, will produce architectural guidelines as well as a master plan for the Sebastian Inlet Harbor, a new mixed-use residential and retail village that is positioned to be the gateway to historic St. Augustine. The development will include a boutique hotel and spa, 110 luxury condominiums, 28,000 square-feet of retail space, loft apartments and a 65-slip marina with a public water promenade and park. Construction began in early 2005.

MGE Architects has been retained by Florida Atlantic University in Boca Raton, Fla., to design the Henderson Classroom Building. The single-story, 8,100-square-foot building was constructed by Catalfumo Construction of Palm Beach Gardens and completed in December, 2004. MGE, founded in 1982 and headquartered in Coral Gables, has current projects including Concourse "J" at Miami International Airport, the Diagnostic and Treatment Center at Jackson

Memorial Hospital in Miami and the Lois Pope LIFE Center at the University of Miami.

HuntonBrady Architects, Orlando, recently broke ground on the Celebration Health Medical Plaza building in the community of Celebration, Florida. The firm served as Architect of Record in partnership with Robert A. M. Stern Architects of New York, the acclaimed architect whose design standards in the community and buildings at Celebration are lauded worldwide. The new four-story, 93,000-square-foot building will be located adjacent to the Florida Hospital Celebration Health and will house a number of healthcare-related tenants including an Ambulatory Center. The new office building, due to open in the winter of 2005, will complement and be responsive to the design of the existing hospital.

Harvard Jolly will design Hernando County Schools first K-8 school, the New Elementary School "I" project. The \$28 million project has both an elementary and middle school, housing a total of 239,103 square feet. The middle school consists of six groupings of five classrooms including two exploring technology labs, one family and consumer sciences lab, a combined chorus and band room, art and gym/dance room, weight room and multipurpose room.

The middle and elementary school share the administrative area, the media center and food service which are located around a central atrium space that helps to separate the older and younger students. The sixth grade is located on the second



Ervin, Lovett & Miller's design for Sebastian Harbor Inlet near St. Augustine, Florida.



Ervin, Lovett & Miller has completed design of the clubhouse at Amelia National, a golf community on Amelia Island in Northeast Florida. The new clubhouse will offer 22,000 square feet of space when completed.



The Henderson Classroom Building at Florida Atlantic University designed by MGE Architects.



Harvard Jolly has designed the first K-8 school in Hernando County. The project is slated for completion in July, 2005.

floor overlooking the atrium and acting as a transition between elementary and middle school.

Despite an extremely tight schedule, Elementary School "I" is estimated to be completed by July, 2005, in time for the start of the school year. Hernando County is currently discussing another K-8 school for the district that would incorporate a YMCA into the design.

VOA Associates Incorporated, Orlando, is working on four, large-scale renovation projects for two Veterans Administration (VA) facilities in Tampa and Chicago. The projects represent a total construction value of approximately \$19 million.

The Tampa facility, the James A. Haley Veterans Health Administration Facility, involves the redesign of the emergency department, expansion and renovation of the surgical suite and recovery area, and expansion of the pathology lab. The Jesse Brown VA Medical Center in Chicago, Illinois, will undergo modernization and reconfiguration of the existing fourth floor to include new laboratory space and upgraded utilities.



The Towers at Cutler Ridge is a new commercial project being designed by Gallo Architects & Development Consultants.



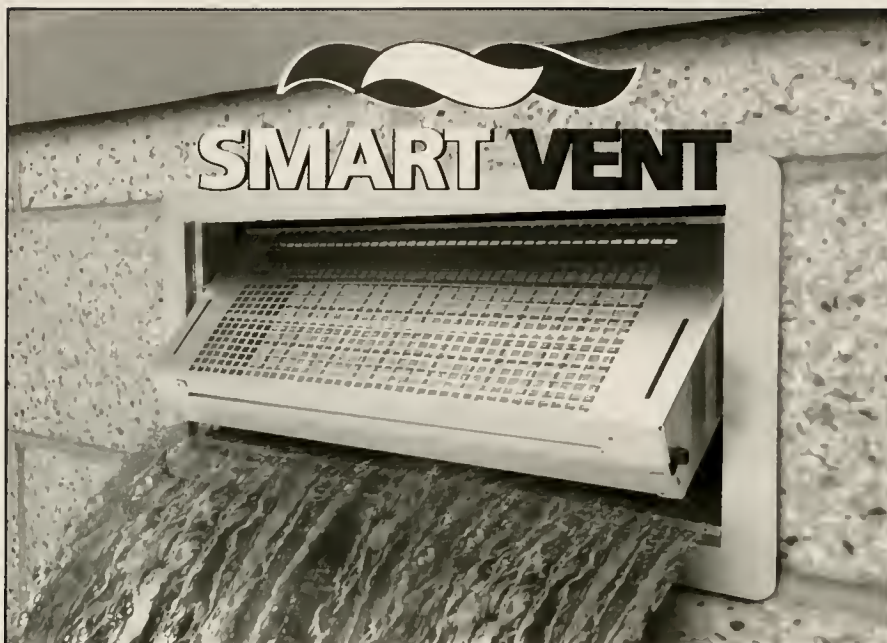
Celebration Health Medical Plaza designed by HuttonBrady Architects in partnership with Robert A.M. Stern Architects.



The Veterans Administration facility in Tampa was designed by VOA Associates Incorporated.

The Hunt Residence, designed by **Clark + Kuenstle Associates, Inc.**, on left in lower graphic, sits on a small peninsula where the Steinhatchee River meets the Gulf of Mexico. Models and images courtesy of the architect.





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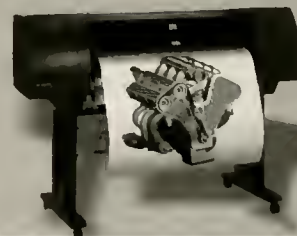
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Haskell Architects and Engineers *jacksonville*

General Electric Transportation and Aircraft Engines Learning Center, Evendale, Ohio



The main façade of the Center features correctly proportioned replicas of compressor blades used in aircraft engines. All photos by Anthony Rieck Photography.

The General Electric (GE) headquarters and manufacturing plant in Ohio is a complex of buildings dating from World War II. It was no small task for Haskell Architects and Engineers to design a new gateway to the aging campus that hadn't seen any new construction in 40 years. The Haskell design team embarked on the project three years ago and the result is 50,000-square-foot, \$15 million learning center that includes a 350-seat auditorium, a dozen classrooms and customer meeting areas and GE's jet propulsion museum.

Located along the I-75 corridor in Ohio, GE's 300-acre site contained mostly pre-World War II buildings. The culture of the facility had changed over the years from a manufacturing environment to one concerned with research, design, testing and development of aircraft engines. As part of the company's vision to communicate its identity as the leader

in developing and manufacturing engines, GE was committed to build a state-of-the-art Learning Center for clients, employees and the public.

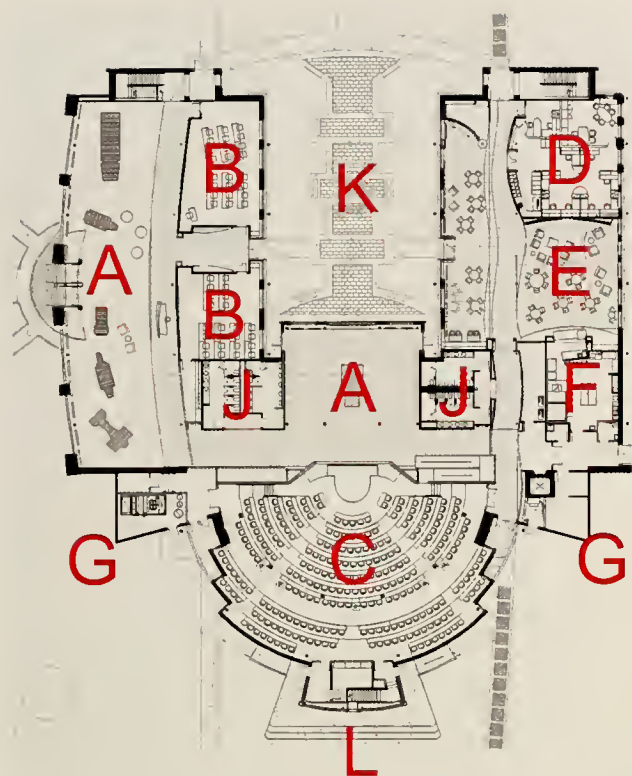
The Learning Center is sited in the midst of a sea of warehouses and manufacturing facilities. It is the sharp contrast between the existing buildings and the elegant lines and fabric of the Center that make it particularly imposing. With white sandstone walls and a transparent façade that reveals suspended aircraft engines inside, the building appears very welcoming and very exciting. At the roofline above the main entrance, replicas of compressor engine blades symbolically "flare out to welcome visitors." To avoid turning its back on the campus, a walkway used to connect all of the major buildings on the campus passes through the middle of the Center, practically unnoticed.

Design Architect Roland Udenze, AIA, wanted the architecture "to



Compressor blade replica detail with stair tower clad in corrugated metal.

evolve from the creation of specific points of destination and the intervening journey of discovery." Hence, the "floating" learning rooms, the "dominating" exchange forum and the "forced" courtyard garden that creates a tension the architects welcomed. Other key features include the strategic exposure of structural



Legend for Floor plan

- A – Engine Displays
- B – Learning Rooms
- C – Exchange Forum
- D – Administration
- E – Café
- F – Kitchen
- G – Utility Room
- J – Toilet Rooms
- K – Courtyard



Above and top, right: drawing and detail of rear elevation. Below: The Exchange Forum “Sanford Moss Hall” features an upside down dome for acoustical clarity, second floor breakout rooms, video conferencing facilities and remote controlled blackout shades. Bottom right: The Propulsion Gateway display area. Note the floating balcony and wooden accent wall.



columns both inside and outside, the creation of little getaway “nooks and crannies” where discussions can take place between training sessions.

State-of-the-art technical details abound in the new facility, including kiosks at every display that provide historical data, overhead track lighting that spotlights specific aircraft engines, audience microphones that can be selectively activated in meeting rooms and video conferencing capability halfway around the world.

As one of the few learning centers in the country that combines the company’s products with its learning space, this facility sets the tone for the future of the company and architectural design.





The Courtyard Garden looking to the Southeast.



The Runway Café looking north toward administration offices defined by the curved blue walls.



Above: The Propulsion Gateway display area and below: the rear elevation of the center.

Project Credits: Haskell Architects and Engineers: Architect; Roland Udenze, AIA: Design Architect; Dennis Reese, AIA, Nikhil Shah, AIA: Architects; Patricia O'Neil, IIDA: Interior Design; Mike Herring PE/Tom Grogan, PE: Structural Engineers; Frank Mangin, PE/Jimmy Barber, PE: Mechanical, Electrical, Plumbing Consultants; John Quattrochi, PE: Civil Engineer; Gary Siebein, AIA: Acoustics.



Gregory A. Neville, AIA, coral gables
 360 Collins Avenue, Miami Beach, Florida

On a 50 by 130-foot lot in Miami Beach, one block from the Atlantic Ocean, Greg Neville was commissioned to design a 12-unit condominium building. The program required 12 parking spaces on the ground floor, an entry lobby facing the street corner and 12 residential units on three additional floors.

The South Beach District of Miami Beach, where this project is located, is a vibrant, energetic entertainment and shopping district set

amidst historic Art Deco buildings. Although it was important that this building “be a thread in the existing urban fabric,” the architect did not want it to be a background building. It had to exude the flair and energy of the surrounding area.

Art Deco architecture typically celebrates building corners. Many Deco structures have their main entrance set into the corner or the corners are rounded and accented with greater height and detail. This

building incorporates a corner that is curved, but geometrical in feeling and free of decoration. The corner and the adjacent entrance are clad in corrugated metal panels that highlight it and relate to earlier Deco structures. The same metal panels were used on the opposite end of the north elevation in concert with a system of balconies. The irony of using industrial-looking materials as an expression of sophistication was explored and heightened with the use of welded wire grid infill for the balcony railings.

The building’s main elevation creates a dialogue between the solid stucco wall with punched openings and the adjacent metal clad wall. The two planes composed of different materials—one solid, but transparent, and the other lightweight but backed by the building volume—causes both balance and tension for the observer. The long north wall is a variation on the theme of solids and voids. A composition of windows and balconies within the larger stucco mass, framed by metal panels at either end, provides visual interest by breaking down a large mass into an assemblage of parts.

The individual condominiums are small, studio-type units, each with a different plan. All kitchens are open to living areas which reinforces the casual lifestyle that Miami Beach residents enjoy.

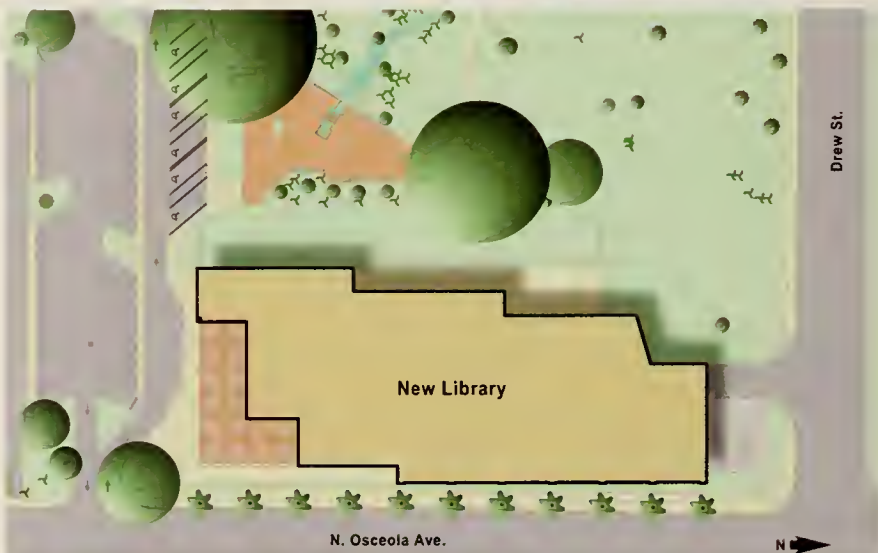
Project Credits: Gregory A. Neville, AIA: Architect; De Los Reyes Engineers: Structural; Guerrero/Gonzalez Engineers: Mechanical/Electrical; Savino/Miller Studio: Landscape Architect; Ultimate Construction: General Contractor.



Robert A.M. Stern Architects, new york city, in association with
 Harvard Jolly, Inc. st. petersburg
 Clearwater Main Library, Clearwater, Florida



In the new Clearwater Main Library, panoramic views and soaring interior spaces invite library patrons from throughout the Tampa Bay region. The new library is a 90,000-square-foot facility that has become a recognizable landmark and a source of civic pride. It is uniquely sited on a bluff overlooking a public park, the intercoastal waterway and the Gulf of Mexico. The main façade presents itself as an urbane and dignified civic building using traditional local materials such as cast stone and stucco. The garden façade, which opens onto the park and the waterfront, features four stories of glass curtain wall to capitalize on the panoramic views while the broad overhead canopy screen out excessive sunlight. A trellis-covered rooftop terrace provides magnificent views and is ideal for social



Site plan courtesy of Harvard Jolly, Inc. Photo, top, of main (east) façade by George Cott, Chorma

events. The undulating roof gives the building its memorable profile.

In addition to providing library services, the building serves as an

anchor in the downtown core and a prime site for special events. The building features a local history center, café, galleries, a 13,000-square-

foot children's library, story time room, teen space and a technology center. Since it opened in May 2004, library use has doubled and meeting room use is extremely heavy.

For audio-visual presentations, the main conference room is equipped with two plasma display screens and an electronic "writing tablet" at the speaker's podium. The executive boardroom and the children's and young adult rooms are similarly equipped. Technological updates include distributed network-cataloging systems and new voice-data and paging systems. Electronic "smart" cards and magnetic locks limit access to the building and select interior spaces such as Special Collections.

The library is sited where the original library once stood so its construction minimized impact to the site. Rainwater is collected from the roofs and channeled to an attenuation pond. The existing parking lot south of the building was reconfigured to preserve a 100-year-old oak tree so that cars now drive under its broad canopy. Natural light penetrates the building through solar deflecting blades, thus reducing the need for artificial lighting during the daylight hours. The rooftop terrace is shaded and cooled by an overhead trellis.

Through special agreements, the Clearwater Main Library can be used by residents throughout the Tampa Bay region. At a cost of just over \$200 million, it is a truly regional resource.

Project Credits: Robert A.M. Stern Architects; Design Architects and Interior Design; Harvard Jolly, Inc.: Architect of Record; Ward Friszolowski, AIA, Phil Trezza, AIA, Don Lyons, AIA, Dave Ashton: Design Team; George F. Young, Inc.: Civil Engineer; McCarthy & Associates, Inc.: Structural Engineer; TLC Engineering for Architecture:



Light enters the building through solar deflecting blades thus reducing the need for artificial light. Photos: top, materials area, and below, the grand staircase. All photos by George Cott, Chroma.

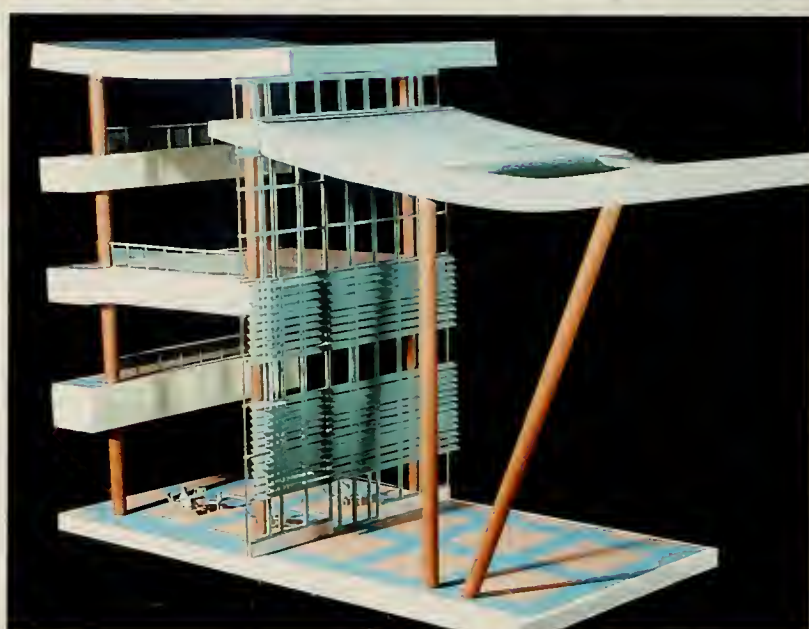




The garden façade faces the park and the water. Photo by Jeffrey Cobble.



The east elevation, top, and above, the northeast end of the building, which contains the grand staircase. Photos by Tommy Goodwill.



All models courtesy of the Architect. Photo opposite: Garden Elevation.



Garcia Brenner Stromberg, stuart
 Miller House, Banner Elk, North Carolina

Located in the Blue Ridge Mountains, this single-family residence is located in a private gated community. It is actually sited rather high on the mountain, affording spectacular views of the surrounding countryside. The community of which this house is a part consists of large custom homes ranging from 3,000 to 10,000 square feet. Since the lots are large and heavily wooded, the houses are well separated and private.

At 4,000 square feet, the Miller House is consistent in size with the residences around it that range in style from traditional to very contemporary. By using indigenous limestone and heavy timber construction, the architect designed a house that fit well into the context of the site and expressed a contemporary vernacular style. The house has advanced environmental control systems. The expansive use of glazing will allow for maximum transparency of the walls and the varying roof slopes react to the ruggedness and irregularity of the terrain. The natural springs that

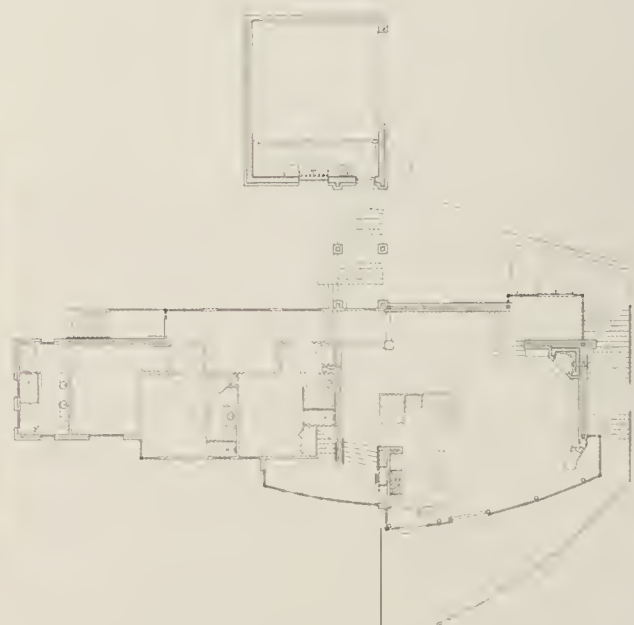


emanate from the site were redirected to custom trench drainage systems located around the foundation. The garage was cut into the slope on site and the roof was covered with natural stone, helping it to blend further with the surroundings.

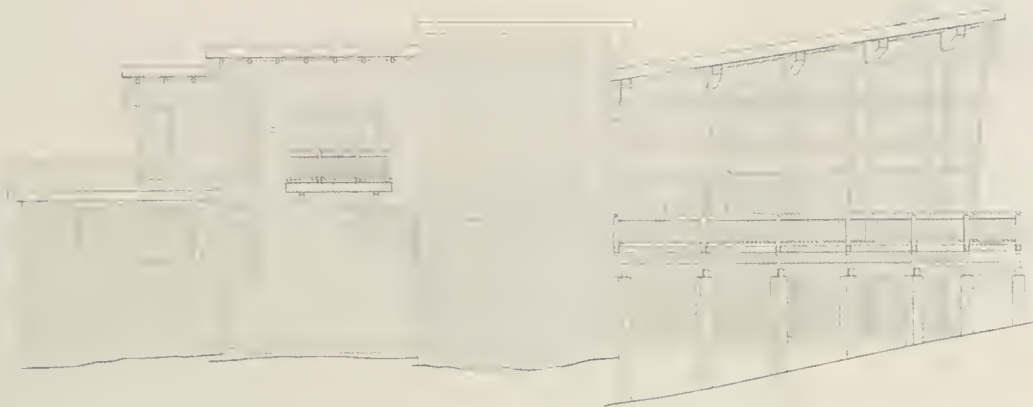
Project Credits: Garcia Brenner Stromberg; Architect; Land Design, Inc.; Civil Engineers; Taylor & Viola; Structural Engineer; George O. Brown, PE; MEP Engineer; Miller Construction; Contractor.



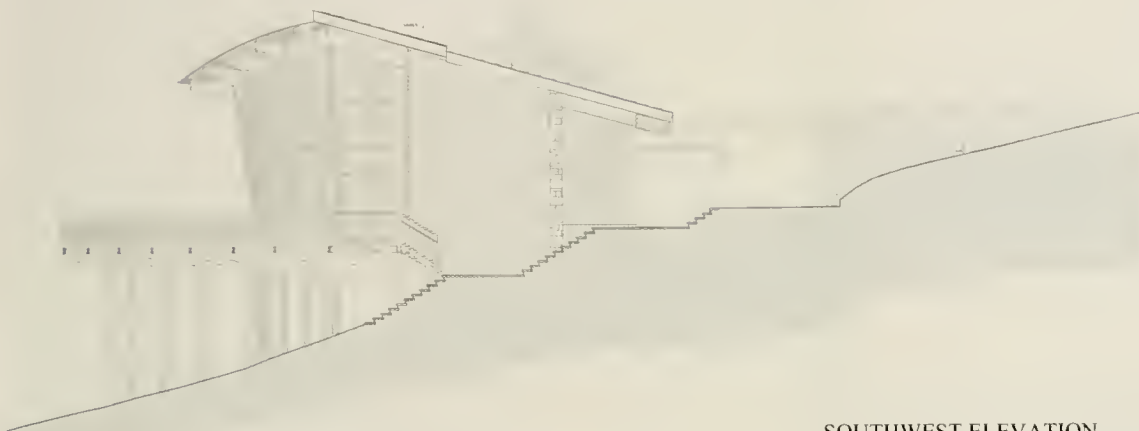
Top right: The main entrance in the southeast side of the house. Above: View of the pergola that is used as a connecting element between the garage/utility room and the main house.



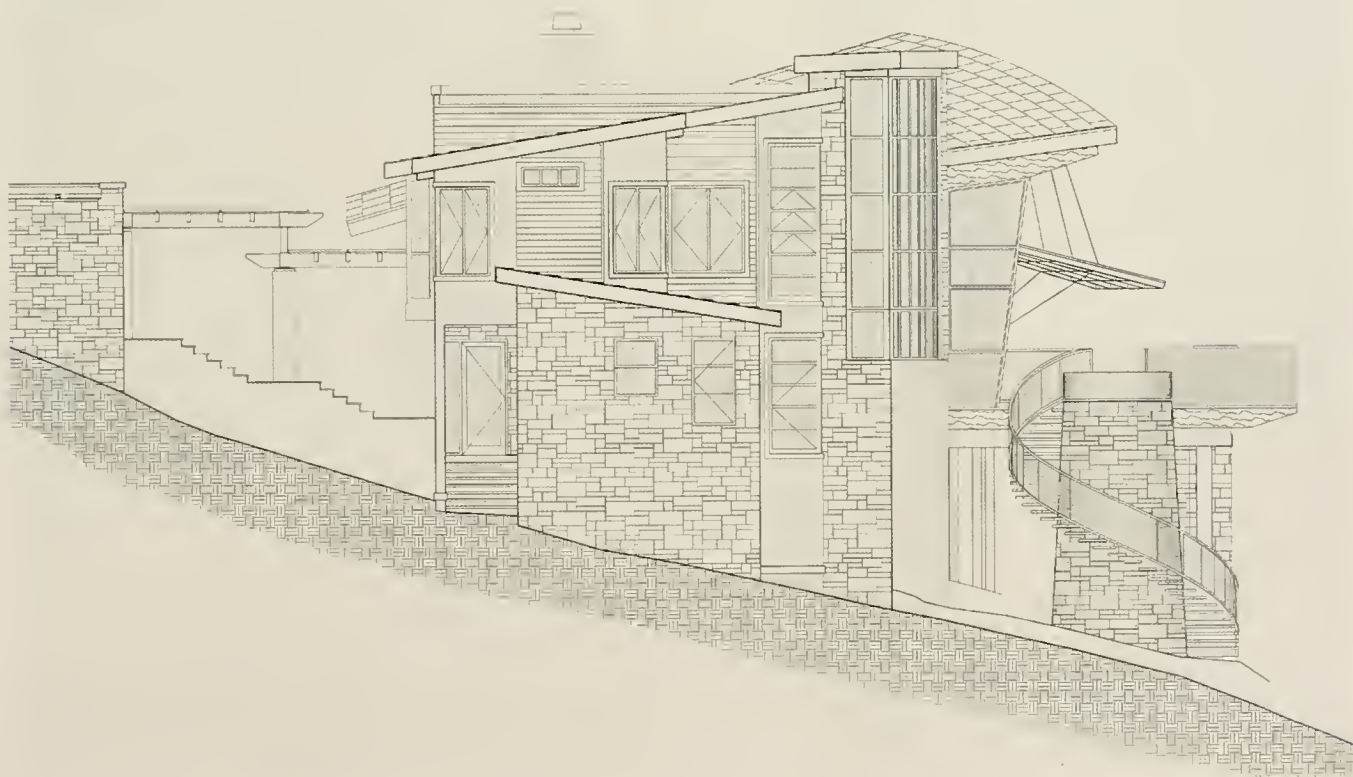
Elevations, opposite, and first floor plan, above, courtesy of architect.



NORTHWEST ELEVATION
SCALE: 3/16"=1'-0"



SOUTHWEST ELEVATION
SCALE: 3/16"=1'-0"



FLA/Florida Architects, Inc., orlando

The Tomeu Center for Career and Academic Advancement Indian River Community College (IRCC) Ft. Pierce

The new \$8.4 million, 42,000-square-foot Tomeu Center at IRCC fulfills an important mission in today's society. It is a place where students prepare to take the GED and receive a high school diploma. The three-story facility provides a learning environment that helps students build the skills they need in today's workplace. It provides a total of 16 classrooms and laboratories that serve over 2,500 students each semester. In addition, the Center is being used for Adult Education classes and teaching English as a Second Language. Testing services, a Student Career Café and support services occupy the rest of the space.

The design concept is a simple one. The architect's wanted the building to represent a shift in the student's lives - a shift toward completing an education and joining the workforce. The design goal was to reflect that shift in the student's life by reflecting it in the building's architecture. That was accomplished by taking a straightforward rectilinear box and shifting its halves to create an entrance through the center of the building. The outward-sloping glass entrance symbolizes the student's increased awareness of their academic progress and potential as they move up through the program. Other design considerations included a choice of exterior finish materials that are compatible with campus standards. While the building is respectful of its context, it makes a very unique statement on the campus.

FLA's President and Principal-in-Charge of the project, Joe Sorci, AIA, thinks that it's empowering for students to learn and interact with one

Models, floorplans and siteplan courtesy of the architect.



The main entrance in the center's north elevation reveals the three-story central lobby. All photos by Joseph Lapeyra, Lapeyra Photography. Rendering of south elevation, below, courtesy of the architect.





The first floor of the Tomou Center contains classrooms and lobby. Floorplan courtesy of the architect. South elevation below.



another in such a well-equipped state-of-the-art facility. The building's interior features a distinctly contemporary flavor with its floor-to-ceiling, glass-enclosed public space at the entry. The three-story central lobby contains an open student café that features interactive career information. The technology-driven café allows students to utilize their computer skills to research job prospects and higher education opportunities in a collaborative, hands-on environment.

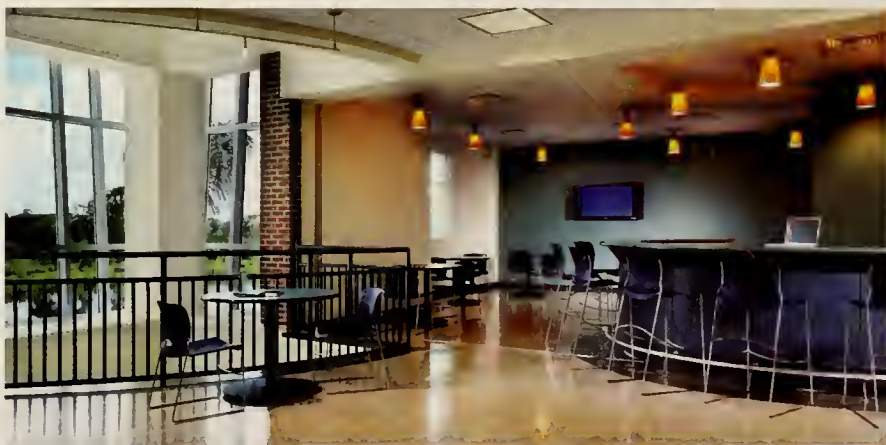
The building employs curtain walls on the exterior and glass entries to the large educational spaces. Floor-to-ceiling exterior windows bring in the diffuse north light that has the visual effect of expanding the training rooms located on outside walls. The collective impact of the window designs is a bright "uplifting" interior.

The Center was designed to provide the most expansive views from the top floor where the highest section of the roof is shaped like a mortarboard. The first floor houses intake, testing, evaluation and counseling areas as well as instructional rooms. The second floor includes areas for intermediate level student activities and the third floor contain the GED spaces.

Project Credits: Florida Architects, Inc.: Architect; H.J. High Company: Construction Manager; LBFH: Civil Engineer; Matern Professional Engineering: Electrical Engineer; OCI & Associates: Mechanical Engineer; Burton, Braswell, Middlebrooks Associates, Inc.: Structural Engineer; Technology Research and Consulting, Inc.: Technology Systems.



The second floor technology-driven Cyber Café above and below, is an area where students can socialize informally.



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Regional Director's Report, Winter 2004-05

Benjamin Vargas, AIA, Senior Regional Director
Florida/Caribbean Region

Last October, the Regional Directors of AIA Florida met in Dorado, Puerto Rico. Since the board meeting coincided with AIA Puerto Rico's annual meeting, the directors were able to participate in lectures and seminars and meet with members of the Puerto Rico Chapter.

As a result of that meeting, the "Dorado Accord" was drafted whereby a face-to-face regional meeting was created for the specific purpose of enabling association leaders to discuss their respective visions and make strategic plans for formal adoption. The new regional funds' projections were also discussed. Regional Directors were charged with researching and proposing ways for the money to be used to advance the cause of good architecture and encourage AIA membership in the region. It is anticipated that the Caribbean region will have a \$4,000 surplus in 2005 and 2006.

The most significant action taken at the December 2004 Board meeting was the selection of the City of Miami as the site of the 2010 AIA National Convention. Congratulations to everyone who worked so hard to make this happen, especially members of the AIA Miami Chapter.

Relative to the AIA Sesquicentennial, activities celebrating the 150th anniversary of the American Institute of Architects will occur throughout 2007. A highly respected former member of the national AIA component staff, Susan Hecht, will complete all of the advance work for the celebration. This will be an excellent opportunity for component leaders, national staff and Regional Directors to identify creative and innovative ways to build on this important anniversary.

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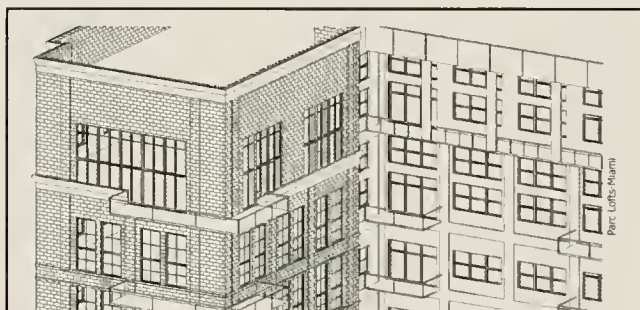
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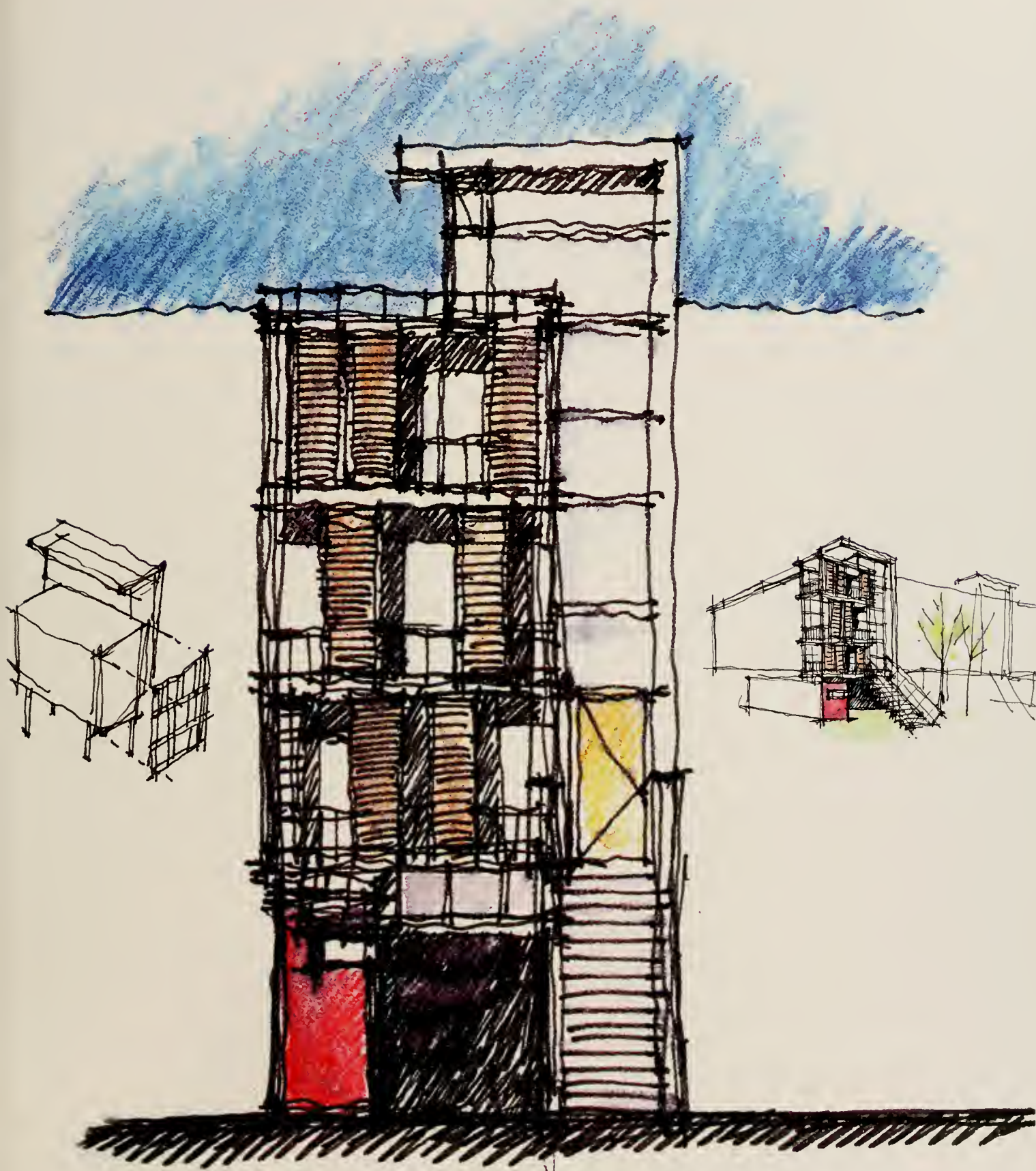
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A photograph of a modern, white, two-story house with a swimming pool in the foreground. The house features a balcony with a decorative stone railing and several windows with dark frames. A stone wall is visible on the right side of the house. The pool is in the foreground, and a stone wall runs along its edge.

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*Cover drawings are by Alejandro Borrero of RLC Architects for a "Custom Vertical Homes"
project in Pompano Beach, Florida.*

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Editorial / diane d. greer

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Florida Caribbean Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned by the Association, a Florida corporation, not for profit. ISSN-001 5-3907. It is published four times a year and distributed through the office of the Association, 104 E. Jefferson Street, Tallahassee, Florida 32301. Telephone 850.222.7590.

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Those of you who have faithfully read my editorials for the last 25 years know that they tend to be rather personal and are always based on some trip, or observation or random thought about architecture. Almost without exception, when I travel outside Florida, I write about the architecture of that place. So far that's included everything from Saudi Arabia to South America and a whole lot in between. New York City is my favorite place to critique because, frankly, there is a never-ending supply of material to write about and pass judgment on. Now I'd like to expound on another spot on the map.

My husband and I have just purchased, with two other couples, a house and 15 acres of land in a very remote part of New Mexico. This property is in the western part of the state near the Arizona border and Albuquerque is the nearest airport. We've just returned from a week out there and were delighted to see late snow still on the ground. But what really interests me is not so much our little piece of New Mexico, but the cities of Santa Fe, Socorro and to a lesser extent, Albuquerque and a multitude of little towns in between. As far as I can tell, New Mexico is a state with a real strong sense of self, at least in so far as it's culture is concerned, and perhaps more than I've seen anywhere else in this country. And it shares a lot in common with Florida.

Commonalities between the two states include extremes of geography, temperature and climate. Both have a strong historical link to Native American populations. Both have lots of retirees and retirement communities, as well as a steady influx of immigrants from outside U.S. borders. The main difference I see between the two states relates to the most visible form of identity a place can have...its architecture.

In New Mexico, everything looks to be built of adobe. The color palette is consistent, the plantings all appear to be indigenous and suffice to say, the food is southwestern cuisine at its finest. The architecture is striking in its consistency and never boring, even in its abundance. The adobe structures I saw were not contemporary clichés for historical styles, i.e. the McDonalds restaurants all over the country that imitate the perceived architectural style of the town in which they reside. Rather, I felt that the architecture was very responsive to the climate, the landscape and the history of the area. And, most important, it seemed to be a tangible expression of pride in the heritage and history of the region. Of course, architecture is not the only art form that reflects that heritage. It can be seen in New Mexico's fine art, jewelry, textiles, basketry, pottery and furniture.

I suppose there are people who would react to all this "sameness" as excessive and lacking in individual expression, but I never sense that when I'm there. And I realize that I have felt for some time that Florida is still seeking its architectural identity. Or, perhaps I should say, its identity in general. Besides being the state with the second longest coastline and the greatest number of retirees, there doesn't seem to be any real "glue" that holds everything together culturally. That is not to say that the burden of providing that "glue" should fall to architects or that everything should be designed to look like a Spanish hacienda. But architecture always has been, and probably always will be, the most immediate and visible indicator of a culture...or an aesthetic. And it does beg the question of why one place is so aware, and seemingly proud, of its origins and another is rather ambiguous.

As usual, I have no answer to this question, but I love putting the questions out there.

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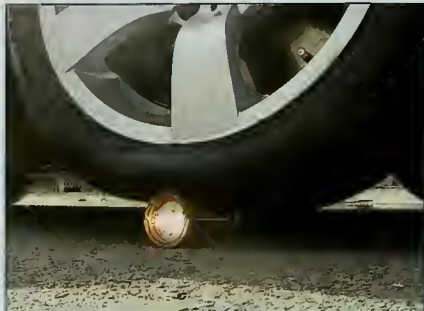
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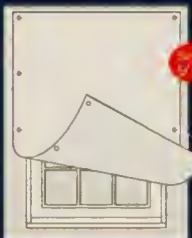
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President's Message / Mickey Jacob, AIA



Mickey Jacob, AIA

Leadership.

It's a principle that I have written and spoken about often this past year. I can't overstate how important I believe Leadership is for architects and the profession of architecture. As a result of my many discussions with AIA Florida members and others interested in the issues affecting the practice of architecture, an interesting thing happened.

It's working.

A number of issues have been addressed, and goals achieved, in 2005 and this success is due to one thing – the collective effort of many people who have come together with a commitment to get things done. That's Leadership. First and foremost, AIA Florida initiated the filing of, and worked to get the Florida State Legislature to pass, HB 699/SB 1608. The bill addresses language in Statute 481 that strengthens the practice act and gives the Board of Architecture and Interior Design (BOAID) more leverage in responding to complaints of unethical licensed practice and unlicensed practice (See pages 18-20 for a detailed report).

The passage of this bill was a landmark event for AIA Florida and the profession, a result of the collective efforts of individuals who put in the time and effort to really make it happen. Representative Thad Altman and Senator Charlie Clary, FAIA, sponsored the bill and worked hard to get it passed. Vicki Long, CAE, AIA Florida Executive Vice President, worked with Legislative Consultants Mike Huey, Chris Hanson and Todd Steibly tracking the bill's progress and responding to the numerous issues that developed in the process. Equally important was the leadership of AIA members who came to Tallahassee to participate in the AIA Florida Legislative Day, to lobby for passage of the bill and to get the important co-sponsor commitments from legislators. These members worked hard to build relationships with legislators that made a difference.

So why is this Leadership effort so important?

Out of the 2,475 bills and resolutions filed during the 2005 legislative session, only 394 survived the process to become law – and HB 699/SB 1608 was one of them.

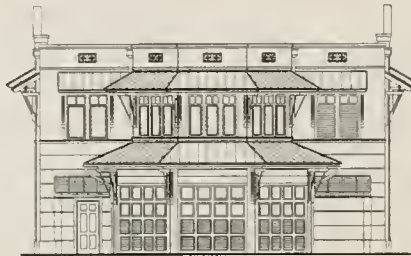
This legislative success has positioned AIA Florida to be able to affect future legislation and build relationships within the political structure. We must continue to make progress that has an even greater impact. To keep this momentum going, AIA Florida has convened a Task Force led by Richard Logan, AIA, that will study how to support efforts to initiate legislation that will make Construction Administration mandatory on all construction projects in Florida, public and private. Another Task Force led by Brian Bradley, AIA, is researching ways to create legislation that will strengthen ownership requirements for architectural businesses. And, a third Task Force with Robert Currie, AIA, in the lead role, is writing a position paper on Community Design Standards that can be used as a guide for communities struggling with this issue. These groups are made up of AIA members who have decided that actions speak louder than words and are committed to lead by example.

AIA Florida's legislative success demonstrates that architects have the ability to get things done in Tallahassee. We can affect good legislation. But, this is just the first step in the process. In order to become a force in the legislative process, now more than ever, we need for AIA members to make the commitment to participate in the process. All it takes is Leadership.

Work-in-Progress



Miranda Architects, Amelia Island, has designed the Lydia Cladek, Inc. Office Building for the Sea Grove development in St. Augustine Beach. The new two-story, 11,000-square-foot facility will be the first building in the commercial core. The building design will set the tone for the Sea Grove Main Street. Construction is expected to be complete in early 2006.



Southeast and southwest elevations of the Lydia Cladek, Inc. Office Building in St. Augustine Beach.

Dorsky Hodgson + Partners, Fort Lauderdale, is designer of a 12-story office condo building in Miami

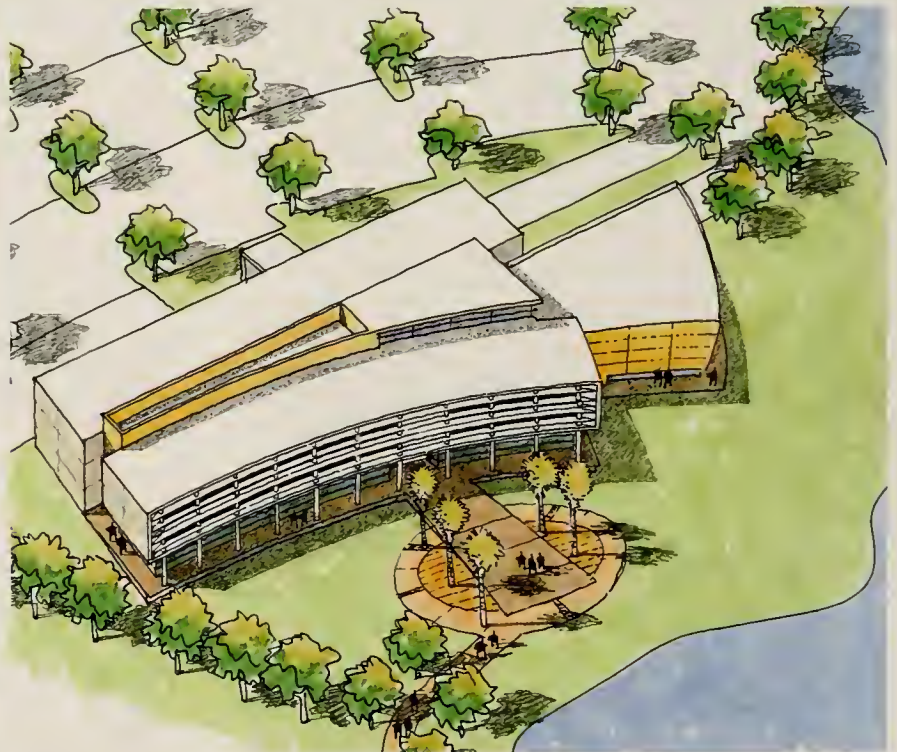
that will include 6,000 square feet of retail space including a bank with drive-in facility. The design was driven by height and setback restrictions

on two sides of the building. Its massing is broken down by articulating various components using different materials and colors. The elevator overrun and mechanical equipment screen were treated as a design element that gives the building its distinctive identity.

HuntonBrady Architects, Orlando, will design Seminole Community College's (SCC) Heathrow Center, a new hub for technology workforce development and economic development in Central Florida. Envisioned as a collaborative space for college and community, the Center will occupy a six-acre site along the I-4 corridor in Seminole County. Phase I of the project features a three-story, 65,000-square-foot building that will house the economic development facilities. A multi-story atrium called



The Brickell Office Complex designed by Dorsky Hodgson + Partners.



Heathrow Center at Seminole Community College, designed by HuntonBrady Architects.



The Palm Harbor Fire Rescue Station designed by Klar and Klar Architects in a joint venture with Walker & Associates Architects.



The Island Village Hotel in Martin County designed by Quincy Johnson, Jones Myott Williams Architects.



Gresham Smith & Partners' designs for an addition to Tampa General Hospital, above, and the Parking Garage at Tampa International Airport, below and lower right.



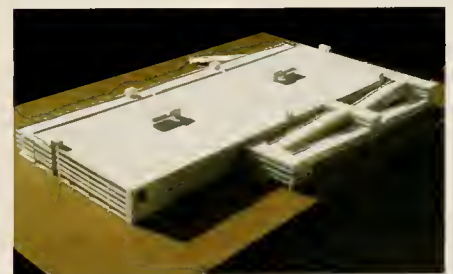
the "Information Commons," will be a gathering place and hub of building activities.

Klar and Klar Architects, Clearwater, in a joint venture with Walker & Associates Architects, Safety Harbor, have designed a \$3.2-million fire-rescue station to be built in Palm Harbor. The 20,000-square-foot station will replace one built in 1988 that currently occupies the site. The new station will comply more closely with hurricane-preparedness and upgraded wind load requirements and will be large enough to deal with growth in the Palm Harbor area.

Richard C. Jones, AIA, Quincy Johnson, Jones Myott Williams Architects, Boca Raton, is Principal-in-Charge of the design of the Island Village Hotel on South Hutchinson Island in Martin County, Florida. The 260-room hotel, with direct access to Fort Pierce Inlet, will be four stories above parking. To take advantage of ocean views, a 700-foot-long linear design was created with an average of 63,000 square feet per floor.

The streetscape will look like a series of townhouses with a Caribbean/Key West color palette. The \$40-million hotel is currently under construction.

Gresham Smith & Partners (GS&P), Tampa, is designer of the new addition to Tampa General Hospital and the Parking Garage Addition at Tampa International Airport. Both projects are currently under construc-



tion. The 28,000-square-foot addition to the hospital is the first since 1983 and includes an emergency department with a Level I Trauma Center, additional operating rooms, a cardiovascular center and a new Women's Center for labor and delivery.

Tampa International Airport is one of the major transportation hubs in the Southeast. When completed, the new six-story parking garage will accommodate an additional 5,500 vehicles. In the future, these parking spaces will be absorbed into a proposed 16,000-vehicle parking expansion.

Beame Architectural Partnership, Coral Gables, has completed the design for City Mall, the largest retail complex in San Pedro Sula, Honduras, Central America. The project will produce 9,000 square feet of space on five levels - two parking levels below three levels of retail. With a mountain backdrop, the U-shaped structure has a hollow center with a sequence of internal stepped plazas that replicate the topography of the site. Construction is underway and commercial space is 100% sold.

VOA Associates Incorporated, Orlando, has completed its commission to provide interior architecture and design services for supporting infrastructure in the new Hall of Florida Fossils at the Florida Museum of Natural History at the University of Florida in Gainesville. Entitled "The Evolution of Life and Land," this permanent exhibition hall is located in an existing 4,000-square-foot gallery. The biggest challenge facing the designers was organizing the exhibits and managing traffic flow within an environment that entertains and educates, yet is flexible enough to permit frequent revisions and updates.



City Mall in Honduras, designed by Beame Architectural Partnership, will open in October 2005.



The Hall of Fossils at the Florida Museum of Natural History was designed by VOA Associates Incorporated. The project was the recipient of the Southeastern Museum Conference 2003-2004 Curators' Competition Award for Best Exhibit with a budget of more than \$1 million.



Haskell Architects and Engineers' design for the new 13,000-square-foot general aviation airport in Titusville for the Spacecoast Airport Authority.

Honors and Awards

Four Florida Architects Elevated to Fellowship

Four architects have been elevated to the prestigious College of Fellows, a distinction given by the national AIA. The architects who were awarded Fellowship include **Richard J. Heisenbottle, AIA**, Miami and **Andres Mignucci, AIA**, Puerto Rico for exemplifying the AIA objective of promoting the aesthetic, scientific and practical efficiency of the profession through design, urban design or preservation and **Fernando L. Abruna, AIA**, Puerto Rico and **Marilys R. Nepomechie, AIA**, Miami for exemplifying the AIA objective of advancing the art and science of planning and building by advancing the standards of architectural education, training and practice.

Fewer than 2,500 AIA members have this distinction. Fellowship is awarded annually to architects with at least 10 years of membership in the AIA who have made nationally significant contributions to the architecture profession in areas ranging from aesthetics to public service.



Chad Oppenheim's "Cube," above, and below left, represents the next frontier in multifamily, high-rise housing for urban areas.

Chad Oppenheim, AIA, of OPPENheim Architecture + Design, Miami, was one of seven American architects featured in "Restructure: New Forms in Architectural Mesh," a cutting-edge exhibition that was shown at the 2005 AIA National Convention in Las Vegas. The exhibition was designed to educate architects and consumers about architectural mesh and challenge notions of what can be created with these unique products. The individual

pieces created by the architects explore a personal vision and provide insight into what is happening with architecture in 2005.

Chad Oppenheim's "Cube" represents the next frontier in multifamily, high-rise housing in urban areas. Rising 22 stories over the Design District in Miami, "Cube" will be composed of interconnected modules customized by their owners. Modules can be designed within "Cube" that connect vertically, horizontally and diagonally and allow for

garden voids and cantilevered living arrangements.

Having debuted in New York City to tremendous response, the exhibition, sponsored by Cambridge Architectural Mesh, made its first stop in Las Vegas during the AIA convention. The exhibition includes the work of architects Tod Williams & Billie Tsien, Tom Kundig and Lorcan O'Hherlihy, to name a few. Future destinations include Miami, Seattle, Chicago and Los Angeles.

Jacksonville Firm's Work Published

The residential work of **Rink Design Partnership Inc.** was featured in the March 2005 issue of *Florida International Magazine*. The six-page spread features a condominium residence in Jacksonville that overlooks the St. Johns River. The firm was also the recipient of two National Association of Industrial and Office Properties (NAIOP) Northeast Florida Chapter Annual Awards. Rink's design for the Florida Bank Headquarters won an NAIOP Award for Office Project of the Year and Project Design of the Year.



MGE Architects' winning design for the 2005 Construction© competition.



The Phillips' Residence in Jacksonville, above, and the Florida Bank Headquarters, below, are award-winning projects by Rink Design Partnership Inc.



News

AIA and EPA Sign Agreement

The United States Environmental Protection Agency (EPA) and the American Institute of Architects (AIA) have signed a Memorandum of Understanding (MOU), the purpose of which is to advance the mutually beneficial, informal cooperative working relationship that exists between the two organizations.

The EPA's mission, to protect human health and the environment, and the AIA's mission, to improve the quality of the built environment, come together in the emerging fields of sustainable development and green building. The two organizations are now working together toward the

goal of promoting development that sustains the environment.

Design, construction and development, while improving the quality of human life in many ways, have a significant impact on the environment. These impacts occur during the extraction and manufacturing of building products, during site work, design, construction, operation, maintenance, renovation, and ultimately, the removal of the building. The construction and operation of buildings uses massive quantities of energy, water, and materials, all of which can adversely affect the natural environment through air and water pollution, solid and hazardous waste generation and disruption of wildlife

habitat, the hydrologic cycle, and the climate. In addition, buildings create whole new indoor environments that can profoundly affect the health of the occupants

The EPA and the AIA have previously collaborated on mutually beneficial projects, including the development of the *Environmental Resource Guide (ERG)*, launched by the AIA in 1992 with EPA funding. This publication became a cornerstone in the green building movement and established the Committee on the Environment (COTE) as a center of knowledge for the profession.

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2005 Legislative Update

Vicki L. Long, CAE, Executive Vice President



True to its "less government is better government" philosophy, legislative leadership showed little enthusiasm for approving many of the 2,475 bills filed this year. In fact, House Speaker Allan Bense, R-Panama City, told his fellow representatives that, as far as changing Florida's laws, "It *should* be hard to pass a bill in this process." Consequently, with only 394 bills approved by the end of session, AIA Florida's successful passage of not one but three priority legislative issues was a true and rare trifecta.

Early in 2004, in cooperation with the Board of Architecture and Interior Design (BOAID), AIA Florida committed to pursue changes to Chapter 481, Florida Statutes to improve regulation of architecture and interior design. It was determined early on that members of the Board's desire to completely rewrite the statutes to include new practice definitions for architects and interior designers, expand BOAID's authority to impose higher fees, increase greater financial penalties, change the educational criteria for licensure of interior designers and other controversial changes brought more risk than benefit.

Consequently, AIA Florida leadership culled the issues down to those

that were politically feasible and those that would increase BOAID's effectiveness in regulating the profession. As a result, HB 699/SB 1608, sponsored by State Rep. Thad Altman, R-Melbourne, and State Sen. Charlie Clary, R-Pensacola, were drafted to allow BOAID to prescribe by rule, forms of seals, including electronic seals; to provide statutory authority for BOAID to implement "responsible supervising control" rules; include limited liability companies as an accepted form of corporate practice; require a full-time architect in all architectural offices; and require the qualifier of a corporation or partnership to assure responsible supervising control of all projects of the entity.

As Florida practitioners well know, prior to the adoption of this legislation, Florida's architects were limited to sealing plans and drawings through the use of impression-type metal stamps or seals. With the passage of this bill, architects will now be allowed to electronically sign and seal architectural documents and keep pace with new permitting processes while streamlining productivity.

With the passage of this legislation, BOAID now has the rulemaking authority it needs to hold all architectural firms—including those with multiple office locations—to stringent standards of expertise in the development of architectural documents and to require "responsible supervising control" in the development of these documents. By so doing, the statute change ensures professional oversight of all projects, clarifies the requirement for a full-time architect in each architectural office offering professional services and requires the identified registered

architect to be accountable for the responsible management of all projects in that office.

A true team effort, the bill was lobbied by approximately 50 AIA Florida members who attended AIA Florida Legislative Day in Tallahassee on March 16 and solicited many co-sponsors in both the House and the Senate. Then, in April, AIA Florida President Mickey Jacob, AIA, made a special trip to Tallahassee to testify on behalf of the legislation before the Senate Regulated Industries Committee. The bill was finally approved on April 29, 2005 and awaits the Governor's approval.

A second priority issue, HB 601/SB 1784 sponsored by State Rep. Jeff Kottkamp, R-Cape Coral and Sen. Clary enhances the statutes regarding public procurement of architectural, engineering and land surveying services.

Florida was the first state in the nation to adopt a procurement statute requiring public agencies to select the above professionals based upon their qualifications to perform certain government projects rather than using a "lowest bid" criteria. Since Florida's adoption of this qualifications-based selection process, called the Consultant's Competitive Negotiation Act (CCNA), a number of other states have followed suit.

In the years since enactment, a few public entities have attempted to circumvent the CCNA, necessitating a clarifying amendment to the statute to assure that the selection process is indeed based solely on the qualifications of the competing firms; that public agencies negotiate fees with the most highly qualified firm in a fair and reasonable manner; and, that

public agencies determine which projects fall within the CCNA procurement system in good faith. Most importantly, the bill prohibits governmental entities from stockpiling qualified firms under contract and then requiring them to enter into bidding wars thus, skirting the procurement statutes when selecting one of the firms for a particular project.

The bill was finally approved by both houses on May 6, 2005, the last day of session.

Finally, CS/CS/CS/CS SB 442/ HB 621 sponsored by Sen. Mike Bennett, R-Bradenton and Rep. Cretul, R- Gainesville, respectively,

was one of the hottest potatoes in town. This bill, related to the Florida Building Code, with nearly 60 amendments filed throughout the session, was one of the last bills to pass on the last day of session.

The bill includes changes to design/build statutes including, importantly, "A rule updating the Florida Building Code (FBC) in accordance with this section shall take effect no sooner than 6 months after publication of the updated code." Consequently, the enactment date for the new code will be delayed until Oct. 1, 2005.

Additionally, the bill allows design

professionals who have been preparing construction documents for a project in anticipation of the FBC, 2004 edition to choose to have that project governed by the 2004 edition under certain circumstances and after July 1.

AIA Florida and others also promoted a last minute amendment to fix a conflict between the 2004 FBC and the Fire Prevention Code significant to residential, multi-family, multi-story structures.

In short, according to the 2004 FBC's table 1014.1 condominiums or apartments 2,000 square feet or larger are required to have two remote

Legislative Day 2005

On March 17, 2005, more than 50 AIA Florida members traveled to Tallahassee for their day on Capitol Hill. Despite inclement weather, members walked back and forth from the AIA headquarters office to the Capitol, visiting the majority of Florida's 160 State Legislators.

During House and Senate visits, members briefed legislators on AIA Florida's priority legislation, HB 699/SB 1698 and SB 1784/HB 601, garnering enough support to guide both bills victoriously through passage. At the close of the legislative visits, AIA members presented each House and Senate member with a

cherry-framed architectural rendering of the 1902 Florida Capitol restoration project. The legislative memorios were received warmly by Senate and House members.

Despite an early start, AIA members maintained the momentum throughout the day. AIA members then retired to the newly-renovated AIA headquarters office along with a number of legislators, guests and AIA staff for some well-deserved fraternizing. Special guests included AIA Florida's own DMS Secretary Tim Lewis, FAIA; DOT Secretary Jose Abreu and local architects.

Legislative Day is the culmination of AIA Florida's year-long effort to educate legislators about architecture-related issues in Florida. However, it is not the only day that AIA mem-



Mike Huey, AIA Florida Counsel, Steve Jernigan, AIA & Rep. Roy Santorum holding legislative memorios.



Peter Jones, AIA, Senator Ken Pruitt, Vicki Long, C.A.E., E.N.P., Alyssa Brown, AIA Florida Director of Communications/Public Relations and Bradley S. Granfield, AIA.

bers spend to advance the architecture profession. Throughout the year, AIA members are encouraged and have the opportunity to maintain legislative contact by hosting "Breakfast of Champions" events. These breakfast (and sometimes lunch) events, afford members the chance to get to know their legislators or political candidates; brief them on AIA Florida's political agenda; become involved in the political process; and to offer financial support to candidates.

"Participation in the legislative process at the local and one-on-one basis is crucial to AIA Florida's success on all fronts," said AIA Florida president Mickey Jacob, AIA. "Through such participation, architects can influence legislative decisions that impact this profession and the public at large. AIA members are encouraged to attend Legislative Day every year to benefit their profession and to enhance their own network of contacts."

exits from the unit necessitating extra internal corridors and stairwells in affected buildings. Builders believe there is no proof that residents of modern, fire-resistive buildings equipped with fast response fire suppression systems and currently required sophisticated alarm/notification systems will be any safer with the addition of remote exits. On the other hand, they submit, security becomes questionable with the addition of an entry point in a multi-family building.

SB 442 was finally amended to require in statute a modification to table 1014.1 of the FBC 2004 to include R2 and R3 Occupancy in the maximum occupancy load of 50 and change R to R1 and R4 in the maximum occupancy load of 10.

If not amended, it was feared; literally hundreds of residential build-

ings of this type currently in design for permit submission throughout the state would require redesign causing major delays and significant negative economic impact throughout the construction industry in Florida. Long term, it was assumed, the cost of these building types would increase 5-10%, translating into hundreds of millions of dollars with the effect of driving housing costs upward thereby negatively effecting all economic levels.

Other legislation ensuring prompt pay for construction services and alternative plans review and inspections passed in the closing days of session while other bills of interest including those related to mold assessment and remediation, tort reform (joint and several liability) were among the more than 2,000 bills that died this year. These and all other bills of interest may be accessed through

the AIA Florida Web site at aiafla.org at the online public policy center.

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AIA Florida

The Florida Association of the
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*This legislative season, SB 442/HB 621 - Relating to Building Safety and the Florida Building Code was approved by the House. AIA Florida members should be aware that the passage of this legislation **CHANGES THE IMPLEMENTATION DATE OF THE 2004 BUILDING CODE TO OCT. 1, 2005 INSTEAD OF JULY 1, 2005.***

The bill also states: After "July 1, 2005, a design professional who has been preparing construction documents for a project in anticipation of the Florida Building Code, 2004 edition, as adopted pursuant to the Rule 9B-3.047, Florida Administrative Code, and adoption proceedings before the commission may choose to have such project governed by the 2004 edition of the Florida Building code." The amendment thereby grants certain design professionals the choice of having certain projects governed under the 2004 edition of the code.

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Interview/"De" Schofield and Lorraine Lax



"De" Schofield (left) and Lorraine Lax (right)

"De" Schofield is the owner of Schofield Public Relations, Inc. in Maitland, Florida. She has specialized in providing public relations services to the design/construction/real estate industry for over 20 years. Through the years, many of her client's projects have been published in *Florida/Caribbean Architect* magazine. She can be emailed at deschofield@sprintmail.com.

Lorraine Lax is owner of d'or inc., also based in Maitland. She, too, has over 20 years experience providing public relations services to design professionals. Originally business partners with Schofield in a full-service marketing firm, the long-time friends now practice solo, but frequently team up to provide strategic planning for architecture firms. She can be contacted at lorrainelax@att.net.

F/C A: In a recent article in *PRWeek* magazine, the current chairman of the *The Council of Public Relations Firms* wrote that, "At no time in history has PR had a more prominent seat at the

table." He summarized his comments, paraphrased here, by stating that "a well-conceived PR program can deliver persuasive messages to targeted audiences that traditional advertising is less and less likely to reach."

DS/LL: More marketing executives today are realizing the importance of public relations in an increasingly competitive marketplace. Public relations includes everything from the written word to electronic images, from speaking engagements to booths at trade shows and now more than ever, the World Wide Web. Unless, you happen to be one of the industry's superstars, positive press isn't something that just happens on its own. The truth is that someone out there is working behind the scenes to orchestrate the coverage. The myth of "free publicity" is just that – a myth!

F/C A: As Editor of a trade publication, I am frequently asked why a handful of firms have their work published so often. I tell them they need to get their projects onto an editor's desk in order to have them considered for publication. I think that's a daunting task for many design professionals.

DS/LL: It is a daunting task, not just for design professionals, but for anyone who is not familiar with print media or public relations in general. There is an analogy about architects being able to draw, but they sure can't write. It's true. No project was ever published sitting on the architect's desk. You have to put the information out there.

F/C A: How do you answer the question of which is preferable: in-house marketing staff or outside PR consultant?

DS/LL: It's been our experience that the best PR programs are the collaborative ones that involve both in-house marketing and an outside PR consultant. Here's why that works so well. The design firm drives the bus. There are many decisions that have to be made by firm principals and marketing staff, including things like marketing objectives, long-term business goals, target markets and firm capabilities. Once these goals have been defined, however, the PR consultant can step up to the plate with a well-researched and organized strategic marketing plan geared to the client's expertise and the target audience.

F/C A: Hiring and working with a PR consultant seems like a rather personal thing. The relationship is important to the success of the venture. How do you find the right consultant?

DS/LL: First of all, the PR consultant you hire should be one who specializes in promoting design professionals and is, therefore, most adept at the process. That consultant should have a lot of industry knowledge and be well-versed in dealing with an array of media types on the local, regional and national level. A "good fit" in terms of personality and work style between consultant and client is always desirable. Remember, the consultant's role is to enhance and amplify, not define a firm's corporate image.

...the consultant's role is to enhance and amplify, not define a firm's corporate image.

While the PR firm's role is a crucial one, it should not be relied upon as the sole vehicle for positioning the company in a positive light. The design firm itself must develop all the required support materials, such as a strong logo, corporate brochure, Web site and project photography so that both the internal marketing professional and the outside publicist have quality marketing tools at their disposal.

F/C A: Let's discuss consulting fees and what the client can expect for consulting dollars spent.

DS/LL: Public relations consultants whose clients are a part of the design industry should, first and foremost, be able to develop a viable long range PR plan that is reviewed and updated annually. That consultant should be capable of producing well-crafted press releases and feature articles that are written with an understanding of the target audience. The consultant should have an understanding of the product or service that is being promoted, including accurate terminology and he or she should be able to recommend photographers, printers, media outlets, web designers, etc.

Consulting fees vary from market to market, but like most things in life, you get what you pay for. Generally speaking, for highly experienced, principal-level involvement, PR services in Florida are billed

hourly, ranging from approximately \$100 to \$150 per hour in the form of a monthly retainer. The retainer is based on providing a minimum number of hours per month required to meet the client's goal.

F/C A: Is it reasonable to expect some sort of immediate return on PR dollars spent and how can a client evaluate the success of a PR campaign?

DS/LL: Before hiring a consultant, firm principals must commit themselves to the idea that the campaign is not going to be a one-man show. The principals must be willing to invest not just their money, but their time into meeting with a consultant, brain-storming and discussing goals. In addition to a strong emotional commitment, the firm should have a budget for public relations that includes consulting fee, photographic and printing costs, etc. And expectations should always be reasonable. Very little happens overnight.

Unfortunately, the PR industry is rampant with false promises and it is wise to be skeptical of a firm that "talks" results rather than achieves quantifiable success. And, you know you're in a danger zone when a consultant guarantees press in a specific media. That firm might be less expensive, but in the end the client has little to show for the PR dollars spent.

The selection of a public relations consultant should be discerning. It's always a good business decision to hire the best consultant your firm can afford, even if it means scaling back the PR program to focus on a limited number of market

segments. Make the consultant you hire accountable, have regular face-to-face meetings, insist on progress reports and be sure the PR program is tailored to your firm's need.

F/C A: So, what's the bottom line in terms of the value of a good PR program?

DS/LL: The most noteworthy result of a focused, high-quality PR effort is enhanced name recognition for the client. With a strong media presence, the firm name and often, its logo or corporate identity, begins to produce recognition, even if it's initially subliminal. This sends a clear message that the firm is prospering, often to the point that potential "prospects" will assume that the press came to them. The cumulative effect is that it paves the way for new business and ultimately, more lucrative commissions. Print media can also be used to get a firm's name into expanded or peripheral markets and an added bonus is that good publicity improves staff morale and can be used as a recruiting tool. Good PR is a win-win for everyone.

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all
she wants.

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still not
getting
in.



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This project was initiated as a design competition calling for the conversion of an existing teaching auditorium to a high-tech performing arts center. The new center was to serve the college's theatre arts program and the community's cultural needs.

The new entrance lobby makes a bold statement about the future of both the theatre arts program and the college that it serves. As part of the development plan, the architects removed the original lobby, which was modest in size, and added a dramatic two-story glass-enclosed lobby

that is positioned to overlook a lagoon. The new lobby provides sweeping vistas of the campus, as well as an inviting introduction to the theatre experience. It was sized to accommodate the increased capacity of a 450-seat theatre.

The main façade of the building is defined by a covered walkway that connects the center to the rest of the campus. The walkway also provides convenient covered access to main entrances and the lobby. The main entrances to the auditorium are left and right of center with auxiliary entrances into the side aisles.

Vestibules at the entrances provide both sound and light locks from the lobby and provide access to sound and lighting control positions at the rear of the auditorium.

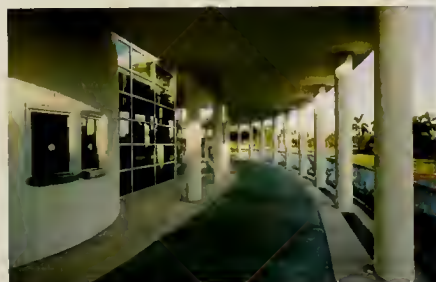
The original auditorium walls and roof structure were retained, but the slope of the floor was changed to improve sight lines. All acoustical elements in the ceiling and walls were replaced with state-of-the-art systems that enhance the center's aesthetics, as well as its acoustics. A new 40-foot-wide, 80-foot-deep stage house was added and fitted with a sprung maple floor and state-of-the-art rigging.

Original exterior of the auditorium (inset), and after renovation (below). Photo of the original building courtesy of R.J. Heisenbottle Architects. Photo, below, Dan Forer Photography.

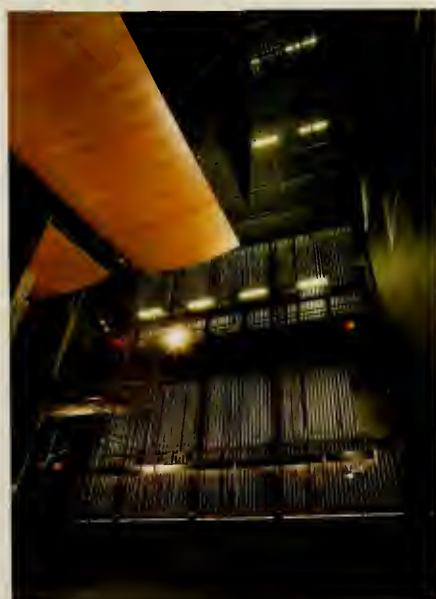


The front of the stage was reconfigured to project further into the auditorium and to create a more distinct proscenium opening. All of the support spaces for the theatre, including dressing rooms and crew facilities, connect via a central service corridor to the main stage and an adjoining black box theatre.

Project Credits: R. J. Heisenbottle Architects, P.A. in joint venture with Judson and Partners: Architects; Maurice Gray Associates, Inc.: Civil/Structural Engineers; Cartek Engineering Corp.: Mechanical/Electrical Engineers; Wallace, Roberts & Todd: Landscape Architect; Fisher Dachs Associates: Theater Consultants; Artec: Acoustical Consultant.



Exterior covered walkway.



State-of-the-art theatrical rigging. All photos this page by Dan Forer Photography



Photo, top, interior of the auditorium; middle, the glass-enclosed lobby offers outside views; above, the auditorium lit for an evening performance.

Gresham Smith & Partners (GS&P) *tampa*
 Carillon Outpatient Center, St. Petersburg, Florida



Overall perspective view of the Center and color study of the primary building elevation courtesy of the architect.

In this new 145,000-square-foot medical facility, the floor plans are physical manifestations of the center's main programmatic elements. The program was developed as a response to the need for a facility that integrates healthcare with wellness services. In addition to an Immediate Care Center, there are suites for imaging, occupational health, cancer care, physical and rehabilitative therapy and offices for physicians. The many services that the Center provides reveal themselves from the interior of the building through to the façade, rendering the design of the exterior vital to the interior function.



The structure of the Carillon Outpatient Center was conceived as a structural steel frame system with four cladding sub-systems consisting of precast concrete panels, metal panel systems, glass curtain wall and masonry. Inside the building, navigation and orientation are an important aspect of "wayfinding." Addressing this imperative, GS&P designed a sunlit concourse that serves as both an amenity and a datum to connect all of the departments located on the south side of the building. Exterior gardens serve as a natural buffer between the building and other hardscapes and as a focus of green space for patients in the critical treatment areas.



Main façade and night detail of main entry.

Project Credits: **Orlando Lopez Issa**, AIA: Architect of Record; **Gresham Smith & Partners:** Architect; **Walter P. Moore & Associates:** Structural Engineer; **Smith Seckman Reid, Inc.:** Mechanical Engineer; **Lloveras, Faur & Stevens:** Civil Engineer; **Saint Joseph's Hospital:** Client.



Main reception area. All photos by Joseph LaPeyra Photography.

RLC Architects *boca raton*

"Custom Vertical Homes" Pompano Beach, Florida

The Challenge

When RLC Architects, Boca Raton, was retained to design a four-unit, oceanfront town house development, Principal-in-Charge Juan Caycedo, AIA, decided to shake things up. Instead of assigning the project to a single designer, Caycedo called four RLC architects together to participate in an unusual collaborative effort.

The site to be developed is surrounded by traditional high-rise buildings with parking in front. RLC wanted to create something predictable with a lot of character and an intimate relationship with the ocean. And, the firm wanted each residence to be custom-designed, each with a dis-

tinct identity. The best way to make that happen was to bring four different creative minds to the project.

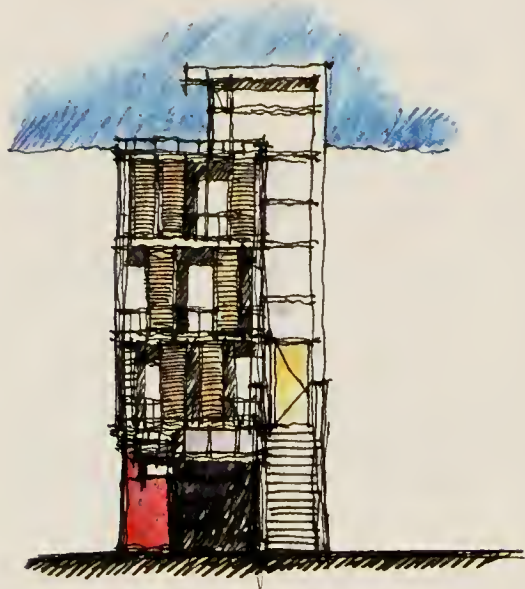
Working as a team, the four architects developed an overall vision for the project that was sleek and contemporary with lots of glass to maximize light penetration and views of the water. The designers were given a basic building footprint with setbacks to meet codes and assigned a location and square footage for each unit. Basic parameters were provided. Each unit would have four stories plus a rooftop deck with pool, private elevator and a garage or parking in the rear.

Juan Caycedo, AIA, issued the challenge: "Give each home its own unique view of the water and use architectural expression to showcase and frame the views in different ways."



Sketch by Alejandro Borrero.

The Architects' Designs



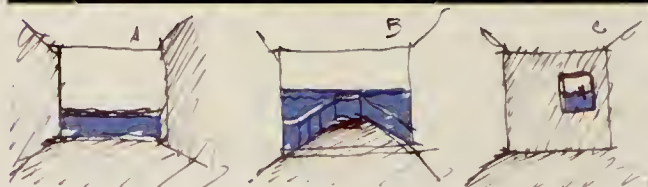
Alejandro Borrero

Borrero's goal was to create a dynamic interface between the inside and outside spaces. Approaching the unit as a glass box with a superimposed skin that allows the space to interact with the views and create different shading effects, he created an elevation that is constantly changing. A grid of balconies is attached to the glass façade along with vertical wood panels that can be moved to control shadow, shade and the desired degree of privacy. Essentially, the resident will be able to design his or her own ocean view. The balconies are open, not screened, serving as transitional space between inside and out. Alejandro located the master bedroom suite on the fourth level, guest bedrooms on the third level, kitchen/dining room/living spaces on the second level and a study/bedroom with rear garage on the ground floor. On the roof, a freeform oval pool faces the ocean.



Mauricio Villa

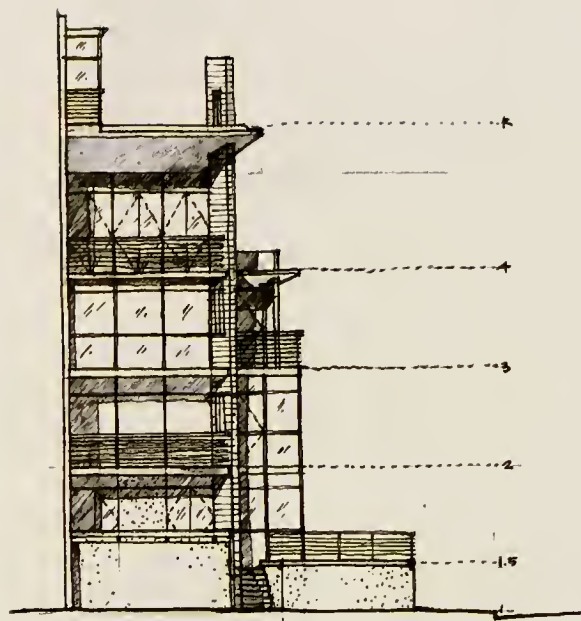
Villa's goal was to provide maximum, unobstructed ocean views and to let the residents experience the ocean in three different ways: through an unobstructed view, through a staged view and through a controlled view. An L-shaped roof/wall arrangement creates shadows on two different planes. As the sunlight shifts, different shadows are created by a portion of the fourth floor master bedroom that extends out past the general elevation plane. In that extension, Villa used a small punched-out window to create a frame for the water view, making it look like a piece of artwork. There are floor-to-ceiling windows throughout that are shaded in different ways as the day progresses. All services are located on the right side of the unit and there is a four-story atrium with loft-type views from each level. On the roof is a recreational/observation deck facing the ocean. At the rear of the deck is a pool that sits on its own level halfway between the master bedroom and deck, but accessible from both.





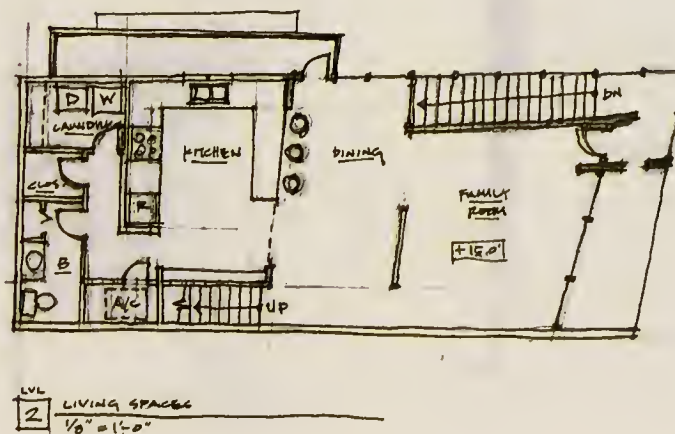
Alfonso Hernandez

In this design, the front elevation was approached as a single plane with the ocean view dominating the entire unit. There are floor-to-ceiling windows on the front and side elevations, but no balconies. Architect Hernandez did not want the design to be about stepping out into the ocean environment, but about bringing that environment inside. His proposal called for sliding wood louvers that could be pulled down for shade or privacy and left up for full exposure. To ensure that residents would have a full view, even on the ground floor, the first floor was placed on a five-foot platform, a feature that was later incorporated into all four designs. In Hernandez' design, there is an exterior spiral staircase to the roof so the user steps outside to get to the pool. An infinity pool, facing the ocean, creates an endless water view.



Daryl Haughn, AIA

Taking advantage of all the interesting angles in a corner unit, Architect Haughn stepped each level back to create a layered effect that relates to the site angles. This design scheme also created unique ocean views on all four floors. The views are expressed in various ways. Some are open, framed only by walls and/or balconies, and some are controlled, created by punched openings or picture frame windows. The second and fourth floors have expansive open balconies in front. The third level houses the master bedroom suite in the front and guest rooms in the rear. There is floor-to-ceiling glass facing the ocean with punched and framed views on the sides and balconies run the entire length of the unit serving the master suite and guest bedrooms. Because of the spectacular view, the fourth floor was reserved for entertainment with a bar and a large front terrace. The roof has a large sundeck and an infinity pool facing the ocean.



The Solution

After each architect produced an elevation and floor plans, Project Director Mauricio Villa fine-tuned the designs to make the front elevations read more cohesively. Another change was to make all four rooftop pools infinity pools that visually merge with the ocean beyond. The design team felt that the results were more dynamic than might have been possible with a more traditional approach. In their final form, each of the town houses has all the individuality one expects to find in a custom, single-family home, expressed vertically rather than horizontally. Groundbreaking is scheduled for late summer 2005.



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Touzet Studio Design & Architecture *miami* VITRI, mixed-use development, Miami Beach

A new mixed-use development will be directly in the sight lines of motorists approaching Miami's South Beach via the MacArthur Causeway. The project will occupy a 1.58-acre site where the highway from the mainland joins the barrier island. The aesthetic burden of creating a *de facto* gateway to the hippest part of Miami Beach was the challenge faced by architects Carlos Prio-Touzet, AIA, and Jacqueline Gonzalez-Touzet, principals and founders of the Miami-based Touzet Studio. According to the architects, since the building is approached in motion, it was designed to be experienced in the round like a piece of sculpture. In fact, the building's glass surface changes color with the changing light, hence its name which is derived from the Latin root for glass.

Mindful of its role within the urban fabric, Vitri was designed to enrich the neighborhood without overwhelming it. The design concept splits 66 residential units between two buildings: a curving, faceted form that faces Biscayne Bay for views of the water and downtown Miami and an urban-oriented rectangular volume that relates to the scale of traditional Miami Beach neighborhoods.

The rounded four-story volume facing the bay was inspired by the natural environment of water and sky. Here, the curving concrete frame encloses glass-fronted "facets." In the double-height units, the glass walls curve outward to capture views, in an expression of wind and waves.

The building's urban elevation respects the existing fabric of the city, utilizing steel, glass and concrete for a frankly man-made, modernist aesthetic. The irregular grid pattern on



Renderings of the proposed view from the pier, above, and section through a two-story apartment, below, courtesy of the architect.



the façade, combined with a gradual shift in the tint of the glass walls, is meant to reinforce the sense of motion. The ground level retail area is encased in a wood and glass structure designed to accommodate a signature restaurant and service-oriented boutiques. The resin-impregnated wood, a material successfully used in Europe, was chosen to reinforce the tie-in to nature. Wood elements were also used to soften the approach to the hidden, four-level parking garage that will serve both retail customers and residents.

Twenty-two penthouses will each include an enclosed "sky garden" formed by the upper portion of 28-foot glass walls that extend well above the roofline. The partially covered

terraces in this rooftop "lantern" will shelter summer kitchens and wet bars for entertaining. Owners will have the option of adding private spas from which to view downtown Miami and all of South Beach.

In the one, two and three-bedroom residences, interior features include 19-foot ceilings in glass-walled living/dining rooms. Master

bedrooms and baths are set on mezzanines that overlook double-height living quarters below. Textures and colors represent those found in nature and they are balanced with the clean lines and smooth surfaces of steel, concrete and frosted glass. Each master bath opens onto a balcony that is designed to serve as a lounging space off the master bedroom.



Project Credits: Touzet Design Studio: Architect; Steven Feller, P.E., Inc.: MEP Engineer; Pistorino & Alam: Structural Engineer; Langan Engineering: Geotechnical Engineer; Consul Tech: Civil Engineer; Raymond Jungles: Landscape Architect; Leviev Boymelgreen: Developer.



Views of proposed bathroom, top, and kitchen, above, courtesy of the architect.

Corbanca/Batewood *miami* Helm Bank, Miami, Florida

Helm Bank occupies 25,000 square feet of office space on the first three floors of a vintage Brickell Avenue building designed by Morris Lapidus. Constructed in 1974, it is situated in the heart of Miami's financial district surrounded by high tech, high-rise office buildings.

Corbanca/Batewood was commissioned to execute the design-build project for the bank's new offices. The firm's design concept was generated by the unique geometry of the existing floor plate combined with a sense of openness and controlled accessibility. Sleek, clean contemporary lines are combined with a traditional palette of cherry wood and travertine. The circular plan of the first floor is repeated in the array of private banking rooms, teller and reception areas and the pattern of flooring.

The first floor combines the retail banking activity with commercial lending and private banking operations. A centrally located reception desk controls access to the branch bank and five small private meeting rooms. These meeting rooms are located in a 20-foot tall glazed atrium that infuses the reception area and adjacent spaces with natural light.



Work stations behind the reception area are adjacent to the laminated glass partition.



View of a small conference room from the reception area. All photography by Dan Forer.

The rooms are separated by 10-foot tall fabric-paneled walls that allow for acoustical privacy.

The branch bank and private and commercial banking areas are separated by a glass screen wall that is frosted and tempered. The glass gives visual privacy while allowing for the transmission of light. Semicircular vaulting over the workstations provides a reflective lens for the indirect lighting and helps prevent the dispersion of sound. This is complemented

by a state-of-the-art sound attenuation system.

The second floor, which is connected to the first and third floors by an internal elevator, is primarily an operations area. Offices are located at the perimeter. Those on the west side of the building overlook the first floor and those in the middle are defined by moveable workstations. The third floor is the executive floor and it includes the boardroom and executive offices.



Project Credits: Corbanca/Batewood: Architecture/Construction; Thomas F. Bates, AIA: Principal Designer; Frederic Merle: Associate Designer; Porlick, Poliquin & Samara: Mechanical, Electrical, Plumbing Engineer.



Above, view of teller area and vault from entrance. Right, view of reception desk showing floor pattern. Below, the main boardroom located on the third floor.



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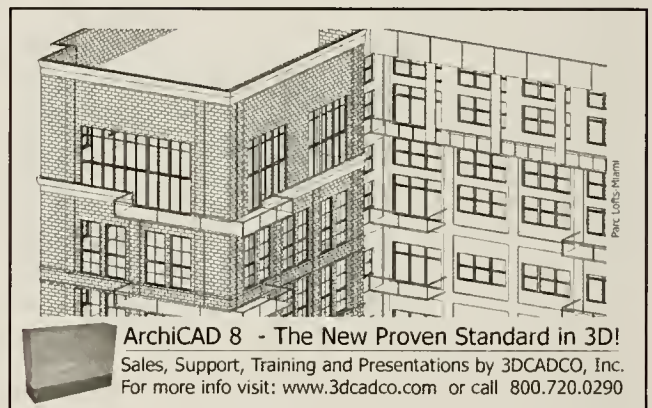
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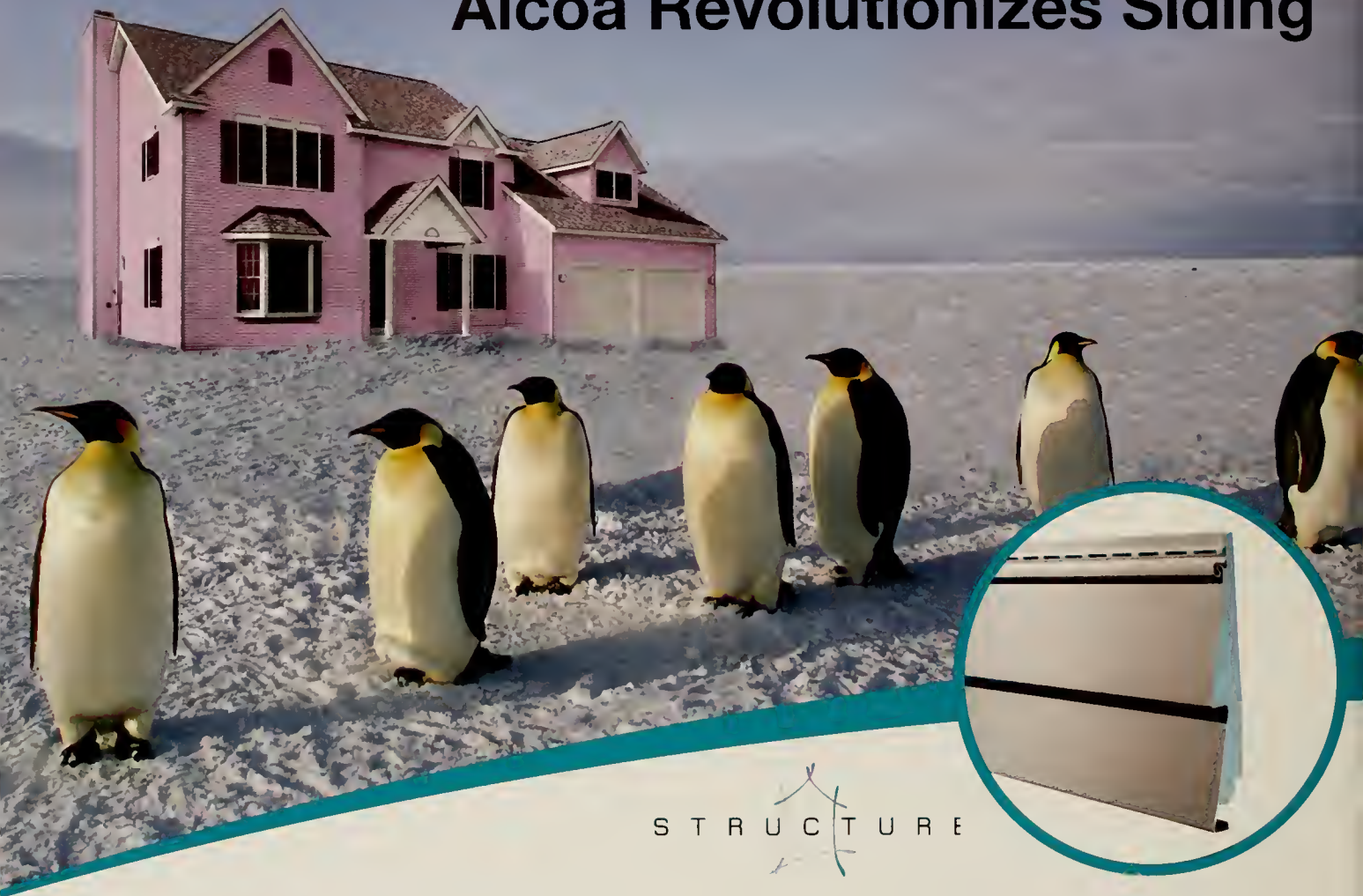
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*On the cover: Cover photos of the University of South Florida, Psychology/Communication Sciences and Disorders
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Fax: 410.560.5601

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Florida Caribbean Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned by the Association, a Florida corporation, not for profit. ISSN-001 5-3907. It is published four times a year and distributed through the office of the Association, 104 E. Jefferson Street, Tallahassee, Florida 32301. Telephone 850.222.7590.

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Editorial / diane d. greer

Each year, the Fall issue of *F/C Architect* becomes the vehicle for publicizing the projects that have been recognized with design awards and the individuals whose noteworthy careers and dedication to the profession warrant recognition. But, to be honest, as I write this editorial, my thoughts are being pulled in another direction. Specifically, I refer to the suffering and devastation along the Gulf Coast that has kept me glued to the 24-hour news channels for almost a week. Curiously, I find myself wondering about the relationship between the destruction of so much of the built environment and the recognition of good new design. Here are a few thoughts.

The Awards

The 2005 Awards for Excellence in Design were juried in Italy and I was curious to see what projects would interest European architects who are sensitive to an historic urban fabric. The results were interesting.

First of all, there were more projects recognized than in any year since I joined the Association in 1979 and maybe more than ever in the history of the program. Second, most of the projects were in South Florida and third, the jury comments were more revealing than usual as to why the projects were selected. With most juries, it's pretty easy to decipher where its interest lies. This time around, it was clear that all the jury members were longtime academics with knowledge of architectural history and theory. The jury's assessments of the projects were thoughtful and in many cases, highly theoretical. For example, they refer to buildings, appropriately I believe, as "cultural artifacts." They use the word "dialogue" a lot, citing dialogues between buildings and nature, between parts of buildings and between interiors and exteriors. The jury was clearly aware of the architectural history of Florida, at least of South Florida, because in several cases they referred to the appropriateness of a structure to a particular historical tradition or location.

As overwhelming as the sheer number of winning projects was, I am convinced that the jury took great care to study the submitted projects carefully and explain the rationale behind its selections. That has not always been the case. This year and I found myself reading the comments and then revisiting the projects, looking at them through the jury's eyes and appreciating the "powerful volumes, poetic expressions and spatial organization" of the buildings. Bravo, architects and jury members!

The Storm

The human tragedy in the aftermath of Hurricane Katrina is being played out in a city that I know and love. New Orleans is but a microcosm of the damaged Gulf Coast and is no more important in terms of the loss of life and property than Biloxi, Mobile or any other coastal town. But to understand what the destruction of New Orleans represents for me is to comprehend the potential destruction of a culture and energy that can't be found anywhere else in the U.S. Without stating the obvious, there is much about New Orleans that will be missed for a long time to come. Some things are irreplaceable, the architecture of the city being one of the most notable examples. At this point, we can only hope that the buildings around Jackson Square, the French Colonial houses in the Quarter, the homes in the Garden District, the shot-guns, Creole cottages and public buildings withstood the storm and can be repaired. They cannot be replaced.

In the next few months, huge sums of money will pour into New Orleans to begin rebuilding. My great hope is that the money will be spent to rebuild wisely. What's the famous quote being doomed to failure if you don't learn from your mistakes?

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Mickey Jacob, AIA

President's Message / Mickey Jacob, AIA

"For the first time in decades, architects and designers are squarely in the public eye. This presents an extraordinary opportunity for the design community to explain itself, and one hopes, demonstrate that design has value in everybody's life."

Reed Kroloff

*Dean of the School of Architecture
Tulane University*

This quote is from a recent magazine interview with Reed Kroloff and I found it to be particularly timely in terms of what we have been experiencing in Florida and the Caribbean Region in the past few years. Mr. Kroloff's words are just another example of how important it is for architects to engage and take leadership roles in the issues that affect their communities. The visibility that it creates for architects and architecture is also important. In the past two years, the profession has made great strides in promoting the value of good design, but it's only because we, as a profession and as the AIA, have become more active in the public advocacy of architecture. This advocacy has taken many forms, but most notably it has occurred through the efforts of individual architects taking leadership positions. Never before has the profession had a State Senator, two members of the Governor's Cabinet and countless others serving on state or local boards, commissions, committees or holding local elected positions. Because of this, we have been able to 1) get legislation passed that has strengthened the practice act; 2) work on the forefront of Florida's Growth Management issue; 3) lead in the Disaster Contractors Network; 4) actively participate in addressing mandatory construction administration issues, architecture firm ownership requirements and community design guidelines and (4) prepare an award-winning white paper on the mandatory class size amendment. Never before have our members been so active in state and local politics, building relationships with legislators, participating in the nationally recognized "Breakfast of Champions" program, going to Tallahassee during the Legislative Session to lobby on behalf of the AIA, supporting local and state candidates' election campaigns and responding to AIA Florida "Calls to Action." We, as architects, are making a difference and it is our leadership that continues to provide us with the opportunity to help shape Florida into a dynamic, exciting and sustainable place to live, work and play.

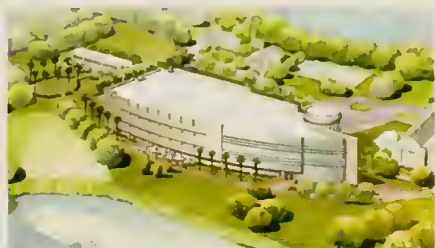
With all of the headway we've made, our greatest impact is still on design. In this issue, you'll see the design projects and individuals who have been recognized for excellence in the 2005 AIA Florida Design and Honor Awards programs. The success of any program can be measured in terms of participation and this year the Association received over 300 entries, of which 10% received awards. More importantly, the awards program showcases the importance of good design in our communities and how we must all continue to be advocates for it. As my term as President of AIA Florida is winding down, I ask that all of you join me in continuing the momentum we are now experiencing. It has been my honor and pleasure to serve the membership of AIA Florida as President and I will continue to work to advocate "Architects as Leaders" so we can use our expertise and knowledge to become a major force in shaping the future of Florida.

As I am penning this President's Message, it is but three days after Hurricane Katrina devastated the upper Gulf Coast. I am proud to report that AIA Florida has been active in the initial disaster response and has been in contact with AIA Baton Rouge. Our Association is offering assistance, as well as working with AIA National, to find ways to help the affected chapters and members get up and operating as soon as possible. I hope all of you will participate in the recovery effort in whatever way you can.

Work-in-Progress

MGE Architects has completed the transformation of Miami's Baptist Hospital cafeteria into an eatery resembling a French marketplace. Using a highly innovative design, the outdated 140-seat cafeteria was expanded into a 420-seat dining facility that offers a variety of different and distinct areas with the design based on the function it serves. Unlike typical hospital cafeterias that tend to be busy and impersonal, the ambiance is relaxing with an understated elegance.

HuntonBrady Architects designed a new educational facility for the Florida Hospital College of Health Sciences. Construction has begun on the three-story building that will be the largest on campus. Designed to compliment the existing nursing building, the 63,500 square foot structure features a sweeping curved facade. Completion is scheduled for Fall, 2006.

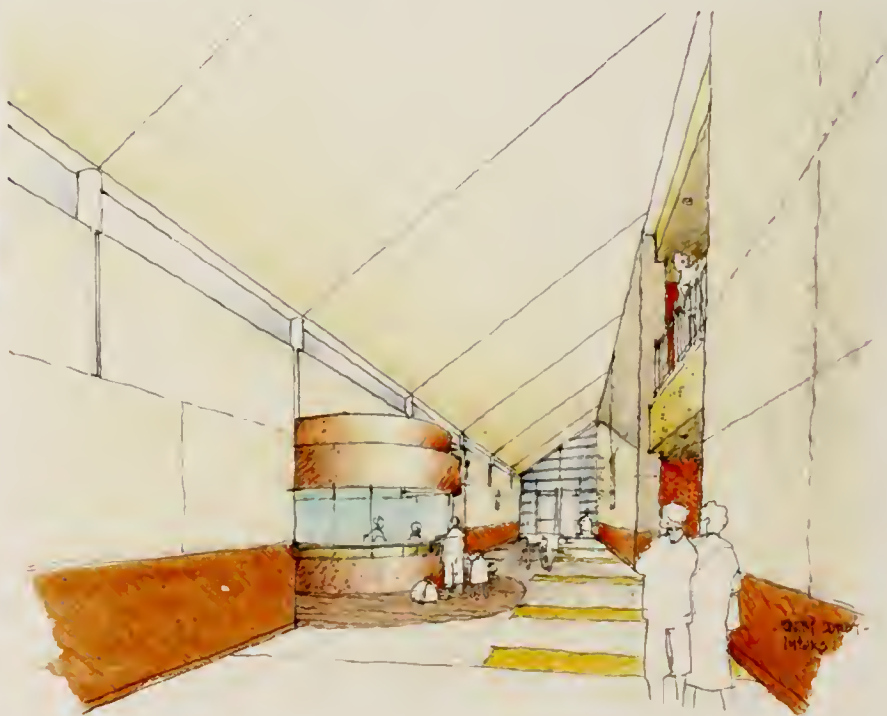


Florida Hospital College of Health Sciences in Orlando was designed by HuntonBrady Architects.

HuntonBrady Architects has been selected to provide architectural design services for the Salvation Army's new Shelter for Women, Children and Families in Orlando. The Salvation Army has launched an \$8 million "New Beginnings" Capital Campaign to raise funds for the facility, scheduled to open in late 2006. HuntonBrady's design for the 23,000



MGE Architects' Baptist Hospital photographed by S B Smith Photography.



HuntonBrady Architects design proposal for the Salvation Army Shelter for Women, Children and Families.

square foot shelter will double the current capacity to 128 beds and it includes family bedrooms, common kitchen and dining areas, counselor and staff offices, a Life Skills classroom and playground.

Slattery and Associates, Inc. design for a 182,000 square foot Class "A" Medical Office Building includes a 450-car parking garage and 16,000 square feet of retail space at the first level. The eight-story building will be connected to Broward General Hospital via a pedestrian bridge connector. Construction will begin this fall with an estimated 16-month building schedule.



Class "A" Medical Building in Fort Lauderdale designed by Slattery and Associates, Inc.



The Johnnie B. Byrd, Sr. Alzheimer's Center and Research Institute designed by HDR Architecture, Inc.



Lakeside Village is a 72-acre mixed-use development in Lakeland designed by Beame Architectural Partnership.

HDR Architecture, Inc. is designer of the Johnnie B. Byrd, Sr. Alzheimer's Center & Research Institute at the University of South Florida in Tampa. The new facility will house eight scientific teams, a clinic, an imaging center and space for community events. Office space, a vivarium, clinical evaluation areas and research labs are included in the 100,000 square foot space. The key feature of the new facility is a four-story, glass-enclosed atrium. Research activities will be conducted in the monolithic lab tower and high-tech flexible research modules have been developed specifically for Alzheimer's research. A glass ribbon of office space for the institute's principal investigators lines the lab tower. The anticipated date of completion is August 2006.

Beame Architectural Partnership is designer of Lakeside Village, a 72-acre mixed-use project in Lakeland, Florida. The project features 650,000 square feet of retail, restaurants, a supermarket, office space and a hotel. A residential component is planned.

The architectural character of the village is inspired by the historic architecture of downtown Lakeland.

JSA of Jacksonville designed the new Police Security Building for the Florida School for the Deaf and Blind (FSDB) in St. Augustine. The facility will hallmark the campus entrance and will house offices, a communications center, an evidence room, records storage and an ID/fingerprinting room. The chief priorities in the design of the project were the safety of the student population and the upgrading of all existing technology, particularly in light of the school's anticipated growth. The

facility is due to be completed in December 2005.

Affiniti Architects, P.A. has been commissioned to design Pier 17 Marina and Yacht Club, a project at the South Fork of the New River in Fort Lauderdale. The project will feature 40 mega-yacht covered slips, "yachtniniums," with 55-foot height clearance; a two-car parking garage for each slip with 775 cubic feet of storage above; and a clubhouse for crew with exercise room, club room, bar and outside pool. As part of the master plan, there will also be a public boaters' park at the west end of the property.



New Dawn Brickell, above, and Reflections on the Miami River, top, designed by Dorsky Hodgson + Partners.

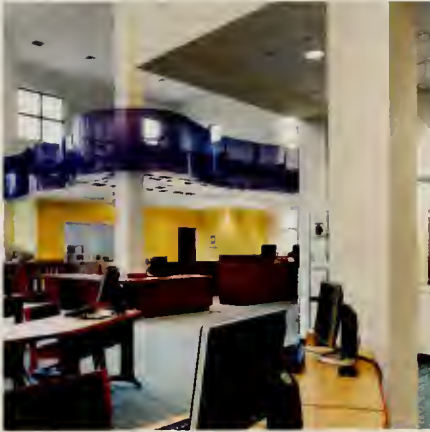


JSA's design for the Police Security Building at the Florida School for the Deaf and Blind in St. Augustine.



A colonial island theme characterizes a new residential design by Bloodgood Sharp Buster Architects and Planners. Front porches, metal seam roofs, attached two-car garages and state-of-the-art kitchens were designed into the 4,000 square foot, single-family residences planned for MiraBay in southern Hillsborough County.

Dorsky Hodgson + Partners has designed two new buildings in South Florida - New Dawn Brickell, a 12-story office condominium in Miami and Reflections on the Miami River, a 24-story, 125-unit residential loft project. In the last issue of *Florida/Caribbean Architect*, a description of New Dawn Brickell was accompanied by a photo of Reflections. Both projects are correctly identified here with apologies to the designer.



FLA/Florida Architects, Inc. provided full architectural and interior design services for two new facilities at Florida Atlantic University in Jupiter. Both the 21,000 square foot Library Building, pictured here, and a 16,000 square foot Classroom Building have expansion capabilities designed into the programs. Photo by Joseph Lapeyra.

Gallo Architects & Development Consultants, Inc. (GADC) has been awarded the contract to design an office center and corporate headquarters for Konover & Associates South, LLC/Sikon Construction Corporation, Deerfield Beach. The \$4 million project includes the complete design of the 27,000 square foot building, including two floors of office space above one level of covered parking that will accommodate 100 vehicles. The client wanted the building to make a strong design statement so the building addresses the fast-moving interstate traffic on its west side and the rural environment of the business park on the east with colorful, bold elements.



Color renderings of Konover/Sikon Headquarters courtesy of the designer Gallo Architects & Development Consultants, Inc.



Beame Architectural Partnership (BAP) has been commissioned to design the renovation of Miracle Market Place in Miami. The project involves the renovation of an existing vacated multi-level shopping center with over 900 parking spaces on the upper four floors. A complete exterior and interior remodeling will

include a new helical ramp to the parking levels and 263,000 square feet of "big box" retail shopping space on three levels. The project is an important component in the revitalization of the Coral Way corridor, the link between downtown Miami and Coral Gables, where significant residential construction is underway.



Phase II of the Health and Life Sciences Center at Florida International University (FIU) in Miami (building on the left) was designed by VOA Associates, Incorporated. The building marks the completion of the Science Quadrangle at FIU. The 100,000 square foot building contains lecture halls, classrooms teaching labs and offices. Photo courtesy of VOA.

News Briefs

Preservation at its Best...and Worst

America's priceless heritage is at risk from coast to coast... and beyond. In the West, the National Landscape Conservation System, encompassing dozens of monuments, historic trails and thousand-year-old archaeological sites in 12 states, is being ravaged by theft, vandalism and unauthorized land use. Far to the North on Alaska's King Island, structures that represent the rich culture of the Inupiat Eskimos are in danger of being washed into the sea. In a 175-mile-long swath of Virginia, Maryland and Pennsylvania, the Presidential homes, African-American historic sites, Civil War battlefields and scenic roads and rivers that make up "The Journey Through Hallowed Ground" Corridor are in danger of being swallowed up by sprawl. And on a hillside in Cuba, Ernest Hemingway's beloved home, Finca Vigia, is so badly deteriorated that experts consider it a "preservation emergency."

These are just four of 11 sites the National Trust for Historic Preservation has placed on its 2005 List of America's Most Endangered Historic Places. Sadly, in Florida, the Belleview Biltmore Hotel in Belleair made that list. Built in 1897, the "White Queen" has welcomed presidents, tycoons and luminaries through its many years of operation. Unfortunately, as with many hotels, its prime location is attractive to developers who want to cash in on the real estate values by converting the site into residences. Protection under local law is very limited and Florida is at risk of losing this icon of Southern hospitality.

The good news for Floridians is that the Bridge of Lions in St. Augustine was saved in 2003 when the Florida Department of Transportation decided to rehabilitate the historic 1927 bridge instead of tearing it down. The Mediterranean-style structure appeared on the National Trust's 1997 Most Endangered list.



The Belleview Biltmore Hotel is the largest wood frame structure in Florida.

The Nature of Order Now Available

The past century is one in which architecture was "unimaginably bad" suffering from a mass psychosis and creating a form of architecture that is "against life." With that premise and in his continuing quest to challenge the architectural establishment, Christopher Alexander has just published a major work, the four-volume set entitled *The Nature of Order: An Essay on the Art of Building and the Nature of the Universe*, published by the Center for Environmental Structure. The result of nearly 30 years of research, study and teaching, *The Nature of Order* delves into the properties of life itself, highlighting a set of well-defined structures present in

all order, and in all life – from microorganisms and mountain ranges to the creation of good houses and vibrant communities – and showing how these insights will change world architecture.

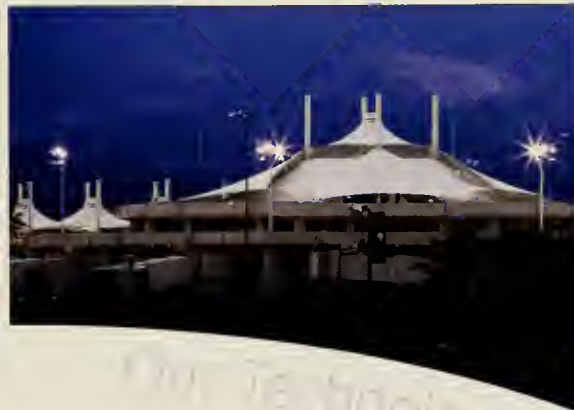
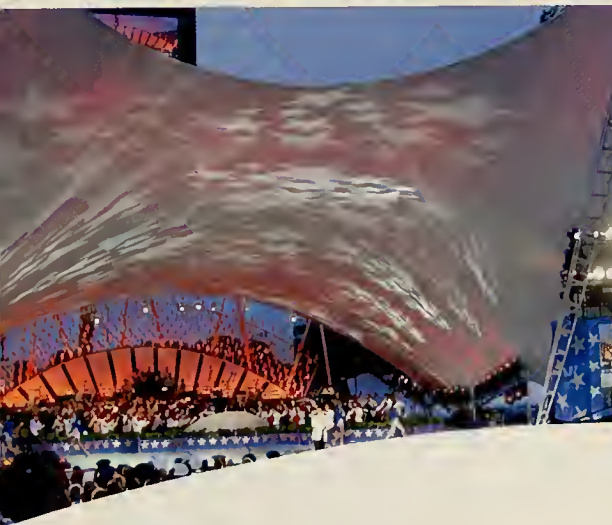
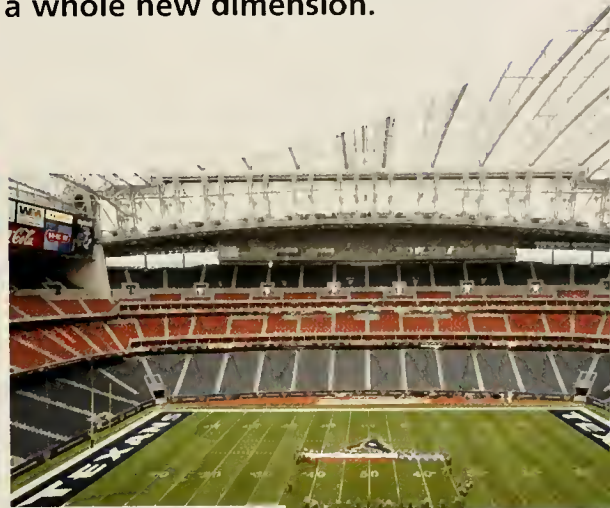
Christopher Alexander was born in Vienna, Austria, raised in England and has lived in the U.S. since the 1950s. He was educated in the sciences at Trinity College in England and took his Doctorate in Architecture at Harvard (the first Ph.D. in architecture ever awarded at Harvard). Alexander became a Professor of Architecture at the University of California, Berkeley, in 1963 and has taught there for the past 38 years. He is widely recognized as the Father of the Pattern Language Movement in computer science and he was the recipient of the first medal for research even given by the American Institute of Architects. He is also a Fellow of the American Academy of Arts and Sciences.

In *The Nature of Order*, Alexander explores the "problem" of our built environment and presents his theoretical framework, a deep analysis of structure and hundreds of worked-through examples of solutions, buildings and town plans to show us what this new theory leads to in real practice. It is done in an effort to "connect us with what's going on in the universe, seen from the point of view of the art of building." The four books, *The Phenomenon of Life*, *The Process of Creating Life*, *A Vision of the World* and *The Luminous Ground* can be read independently or together.

For more information, go to www.natureoforder.com.

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2005 AIA/Florida Awards for Excellence in Architecture and Unbuilt Design Awards

The jury met in the office of Studio Purini-Thermes in Rome. Jury members Franco Purini, Laura Thermes and Carlos Casuscelli selected 27 projects for recognition – 10 Awards for Excellence in Architecture and 17 Unbuilt Design Awards.



Franco Purini



Laura Thermes



Carlos Casuscelli

Franco Purini is a scholar and practicing architect in Rome, Italy. A former teacher at the Institute of Architecture in Venice, he is currently a Design and Research Professor at the University of la Sapienza in Rome. He was the recipient of the Stone Lion at the Venice Biennial in 1982. Architect Purini has published several books, among them, *Around the Shadow Line* (London, 1980) and *Seven Landscapes* (Milan, 1992). He is a member of the Committee of the Academia di Arte di San Luca and of the Milan Triennale International Design Exhibition.

Laura Thermes is Director of the Architecture Department at the University of Reggio. With her husband Franco Purini, they were part of the famous 1980 Venice Biennial "Strada Novissima," designing one of the 20 facades. Her publications include *The Lanciano Project* and a series of *Urban Proposals and Strategies* for the rehabilitation of towns in Southern Italy. The couple has received several design awards in international competitions, among them one for the renewal district of Les Halles in Paris and most recently, for the design of a student housing complex in Rome.

Carlos Casuscelli is an academic counselor for the FPAA, Pan-American Federation of Architects, and a member of CICA, the International Committee of Architecture Critics. A founder and member of the editorial board of *Competition Magazine*, he has been a finalist in competitions that include the International Competition for the New York West Waterfront and the Mainichi International Hi Tech Industrial Design Competition. He received the AIA National Education Honors Award in 1990 with Linda Nelson Keane and Marvin Rosenman.

City of Destin Public Library *destin* DAG Architects, Inc., Destin, Florida

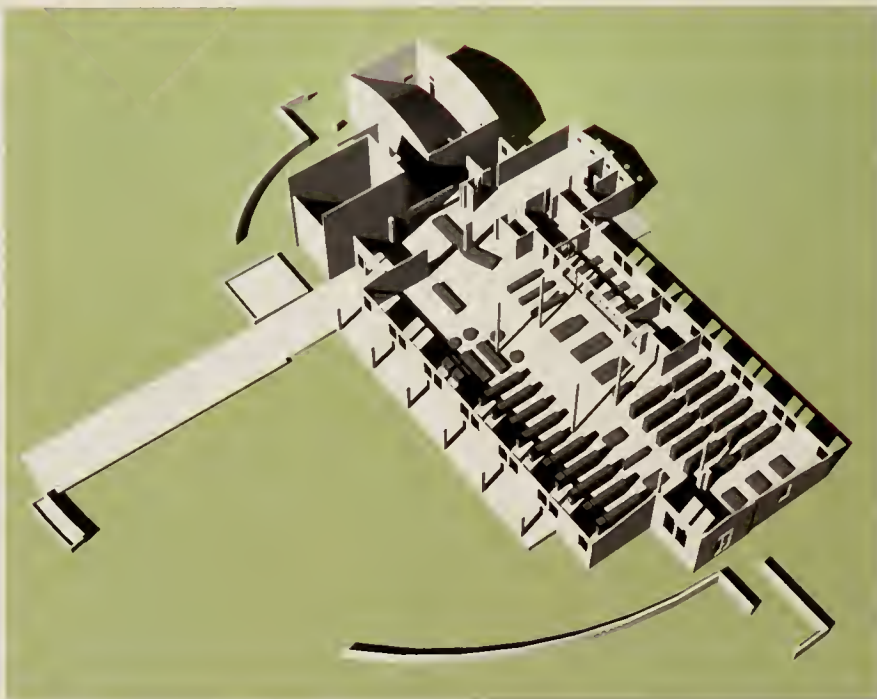
Simply stated, the program for this project called for providing a 13,500-square-foot library space that would also incorporate spaces for meetings, study, multi-media information access, book processing, cataloging, children's programming and the main collection. Located beneath a canopy of live oak trees, the design reaches out and embraces its site with low landscape walls, fountain and sculptures that emphasize the approach for the library visitor.

The design solution draws inspiration from its context, i.e., Destin was a once-fledgling fishing village with its roots in boat building. The lobby is bathed in natural light from the clerestory and the ceiling here is constructed in the same fashion as the hull of a wooden fishing vessel. A compass rose is inlaid in the floor and murals depict indigenous fish and sea turtles. In the meeting room, the eye is immediately drawn to the barrel-shaped wooden ceiling that soars 30 feet overhead, reminiscent of familiar boat canopies.

Jury: "Following traditional concepts and ideas on its exterior, this building surprises viewers with interesting and well conceived interior spaces that, through an appropriate integration of systems and new materials, results in an accurate expression of its time."



Photos by Jack Gardner Photography.





Nielson Media Research – Phase 2 *oldsmar* Alfonso Architects, Inc., Tampa, Florida

In 2004, a jury recognized the first phase of this project with an Award for Excellence in Architecture. History repeats itself as Phase 2 shows the same distinction and quality of design. This phase of the project called for the design of a four-story office building to complete an interlocking master plan for a 2,000-employee corporate campus completed in 2003. The site for the building provides closure for the southern end of the campus and contains 140,000 square feet of office space. The north elevation mimics the existing building with varying colors and completes the enclosure of the central lawn.

The client required inter-connectivity between buildings for security and employee movement, yet the lease agreements and building code restrictions required that the building be separated by a minimum of 40 feet from the existing structures. Thus, an open-air pedestrian bridge connects the third and fourth floors with minimal structure. The south elevation is defined by a four-foot-deep concrete grid that alleviates sun exposure and distinguishes the building from the rest of the campus. The



Photos courtesy of Alfonso Architects, Inc.

recessed portion of the building at the southwest corner reveals the internal communal spaces through window slots of various sizes. A reflecting pool with a bronze sculpture and single support column defines the ground plane and refracts the sunlight across the elevation.

Jury: *"This well-conceived design is distinguished by the elegant overall expression in which the four corners of the main facades find their culmination in the large space of the reflecting pool."*

DESIGN AWARDS

excellence in architecture *honor award*



Crandon Park Golf Course Clubhouse *miami*

John R. Forbes, AIA, Forbes Architects, Coral Gables, Florida



Program requirements for this project included the technical challenge of providing a basement for the storage of golf carts. Since the building site is on an island where the difference between the top of the grade and the water table is less than two feet and the base flood elevation is two feet above grade, waterproofing and a flood barrier had to be designed. There are 12-foot thick concrete walls in the basement to resist hydrostatic pressure and reinforced concrete walls for the ground

floor. The roof structure is composed of exposed southern pine heavy timber trusses, southern pine wood decking and a standing seam metal roof. Windows are operable casements that meet hurricane impact requirements.

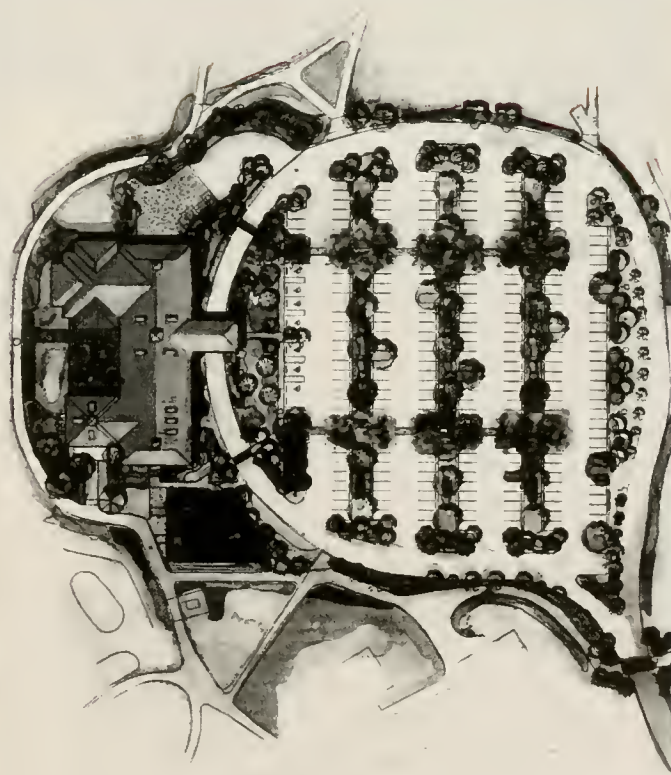
Other programmatic imperatives included a Pro Shop that had to be designed as a retail environment with a view of the first tee, the starters' shack and golf bag drop area. In addition, the restaurant was to act as a standalone facility with ease of access

for golfers and the dining room was to maximize views of the course. A veranda that highlights important views and admits indirect natural light while limiting harsh sunlight surrounds the new Pro Shop.

Jury: *"The most significant achievement of this work is the refined recovery of the local building methods and traditions expressed at a scale that allows for a controlled and convincing monumentality reminiscent of the classical tradition."*



Photos by Steven Brooke Studios. Site plan courtesy of the Architect.



The Lawton and Rhea Chiles Center for Healthy Mothers and Babies, University of South Florida (USF) *tampa*

Rowe Architects Incorporated, Tampa, Florida



Photos by George Cott and Rick Rowe, AIA.

In response to a program calling for a 17,900-square-foot office building with conferencing facilities, the architect designed a modern Florida building representative of the University of South Florida's (USF) high quality research and teaching efforts. The Center also reflects the dynamic and progressive characteristics of USF's Tampa campus. It is a responsible, energy-efficient building, light in color and well protected from the harsh sun and rain. The materials are compatible with and compliment USF's physical environment. The building is primarily transparent in nature to allow daylight to filter through the office and conference spaces. South-facing

exterior glazing is protected by an adjacent covered walkway and sunshades. These sunshades are supported by steel framing integral to the concrete walkway columns that enclose the quadrangle.

The building plan is organized around a two-story lobby/reception space. The main entrance is set into this space and serves as an architectural icon and secondary entryway to the campus. The lobby entrance is easily identified by its cantilevered roof and transparent glass walls. The interior space includes a monumental lobby stair and a double row of structural columns that continue the cadence of the palm colonnade that begins outside the south entrance.

From the stair in the lobby, a bridge leads you to the second floor reception space and another conference room overlooking the quadrangle.

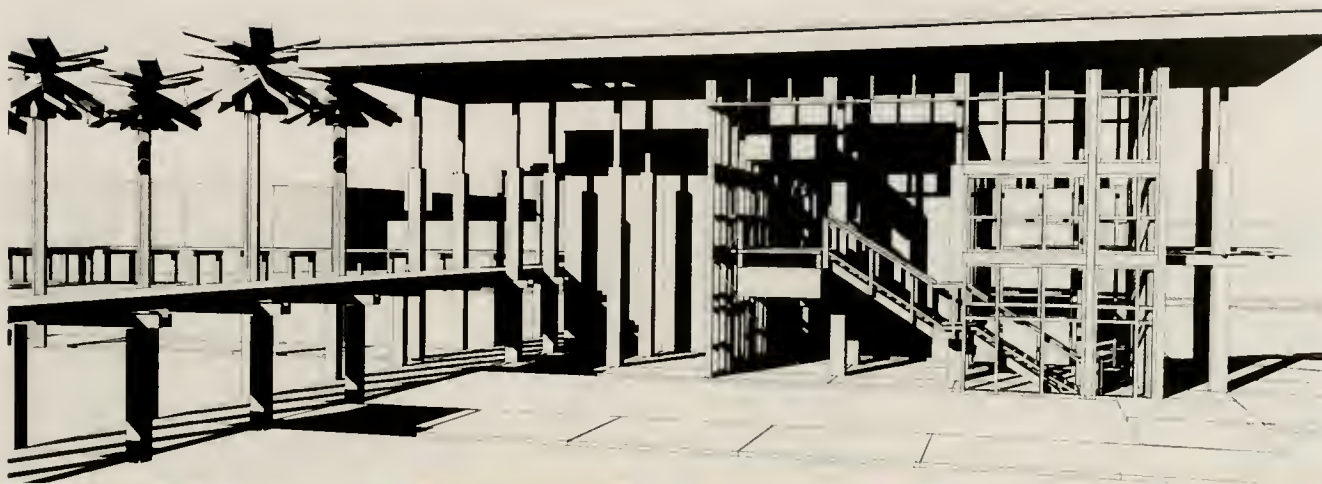
The jutting roof over the lobby entrance is the compositional counterpart of the cylindrical stair in the quadrangle. The two components play off each other, enlivening the building with a metaphor of its program.

Jury: *"The articulation and superimposition of the vertical components of this structure describe with clarity the 'constructive logic' that supports the image of this building, as well as its varied and diverse spaces."*

DESIGN

A W A R D S

excellence in architecture honor award



Miami Beach Public Library *miami beach*

Borrelli & Associates, Miami, Florida

in association with Robert A. M. Stern Architects

This building is located on the northern edge of the Miami Beach Art Deco District. Art Deco elements, massing and proportions were intentionally incorporated into the design as a means of making the library a vibrant part of the district. Elongated windows penetrate the reinforced concrete and stucco structure. The main entry is flanked by glazed terracotta panels etched with abstract wave motifs typical of the Deco period. The entrance is topped by an oversized canopy bearing simple iconographic signage.

The first phase of the design involved master planning for a new community center that would ultimately include an expanded and renovated art museum, a new home for the Miami Beach Ballet, a new public library and a park. The design team carefully developed the library program with the County to insure that the building would properly serve the community. In addition to a large reading room and children's



Photographs by ESTO (New York) and Thomas Delbeck (US).

library, the designers provided a grand multi-purpose room for library readings, community group meetings and public performances. In order to take advantage of the climate, an exterior reading room with alarmed gates was created at the northeast corner of the building, allowing patrons to use library resources outside without leaving secured spaces. Finally, the program was expanded to house an extensive

archive on the history of the area that includes documents from the early 20th century.

Jury: "This building is a cultured interpretation of the Art Deco vocabulary. Rather than falling into mere component citations, it reinterprets them with rigor and refinement. The internal courtyard introduces an element that enriches the program as well as the neighborhood."



University of South Florida, Psychology/Communication Sciences and Disorders Building *tampa*

Alfonso Architects, Inc. Tampa, Florida

As the inaugural building in a new campus district, this educational building had the charge of defining a language that interprets the existing campus vernacular while establishing both individual and district identity. Situated between the Fine Arts and medical districts and bounded on the north by a new pedestrian and vehicular corridor, the parti developed as a figurative and literal bridge.



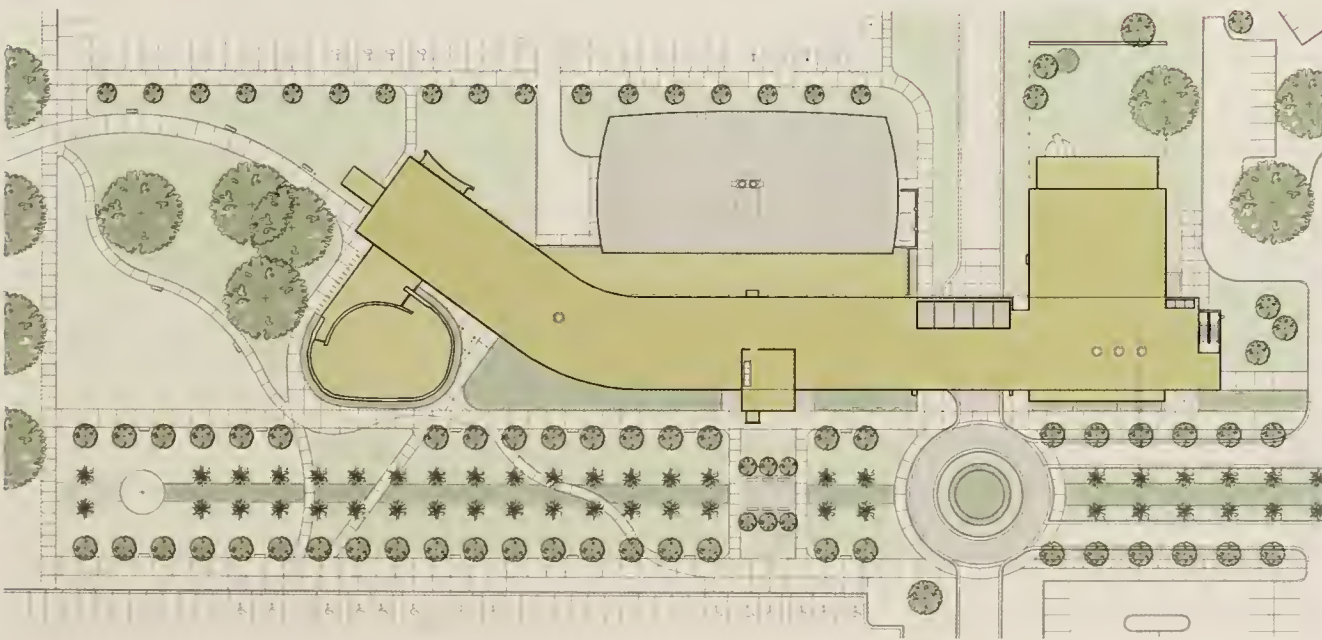
Photos by Al Hurley

The building evolved as an east-west linear "bar" stretched along the pedestrian corridor with the programmatic split occurring over the existing road and utility easement. The 550'+ long bar peels away from the pedestrian corridor in response to the park and the Fine Arts complex to the east, thus allowing the auditorium to develop an identity. The pedestrian experience is enhanced by a carved arcade along the entire length of the north elevation, interrupted only by the full height space of the main lobby. The "bridge" between the colleges is defined by a single communal space (the break room) that allows the faculty to interact and exchange ideas.

The 110,000-square-foot program is segregated into three distinct layers: the public and student population on the ground plane; research laboratories in the body of the building; and administration and faculty offices on the upper level.



Jury: "This building is configured with linear volumes organized with a spatial rhythm that becomes the cornerstone of the campus. This elegant work has been executed with a great deal of detail, understanding of materials and formal rigor."



Jacksonville Museum of Modern Art *jacksonville*

A Collaborative Formed to Provide Comprehensive Design and Construction Services

Steering Committee: Walter Q. Taylor, FAIA, Chairman, Larry Ponder, AIA, Robert Broward, AIA, William Morgan, FAIA, Preston Haskell, PE. Committee Members: David Laffitte, AIA, David Engdahl, AIA, Ted Pappas, FAIA, Martha Taylor, AIA, Peter Rumpel, FAIA, Robert Woolverton, AIA, Allen Wilson, AIA, Michael Dunlap, AIA, Tri Vu, AIA, Herschel Shepard, Jr., FAIA, Kenneth Smith, FAIA, Lori Avampato, IIDA, Larry Wilson, ASID, IIDA, Janice Young, FIIDA, ASID, Kim Sutton, ASID, IIDA, Lucy Williams, Kate Boruff, Jennifer Harmon, AIGA, Scott McLucas, George Leverett, PE, Paul Krutko, Peter Novak, Walter Campbell, Ronald Masters, AIA, Jimmy Barker, PE, Rick McManus.



Jacksonville's new Museum of Modern Art evolved from the restoration and adaptive reuse of a six-story downtown building constructed in 1927. Sited on the city's main downtown civic plaza, the design imperative was to restore a significant historic commercial building and allow it to help define the plaza along with other historic structures.

Perhaps most interesting about the project was the way in which it was accomplished. A Museum Design Collaborative, composed entirely of volunteers who donated their time, was formed and the members met in weekly charettes. The design concept that emerged

included restoring and preserving the exterior façade for the integrity of the building; restoring the interior to its original structure and interior features; developing a loft concept that would provide open space with hanging walls, pedestals and fixtures and bringing the building into code compliance. In addition, the U-shaped building was infilled with an atrium that provided a unified interior architectural experience for the exhibition of large works. The atrium also serves to connect the three main floors. A 130-seat multi-purpose theatre with seating extending down into the basement was constructed below the atrium.

Jury: *"With great simplicity, this adaptive reuse saved an important downtown building, utilizing its generous internal spaces for functional uses of community interest."*



Photos by Neil Rashba.

Brown's Hotel *miami beach*

Allan T. Shulman Architect, Miami, Florida

This hotel, built in 1915, was constructed with concrete columns on the ground floor supporting a wood frame, wood clad second story and roof. The renovation maintained the existing structural logic of the building along with its capacity for self-ventilation that is so appropriate to the Florida climate. One of the challenges facing the architect was adapting the original wood frame structure to contemporary building codes and commercial requirements. Since no clear precedent had been set for the rehabilitation of a wooden commercial building, innovative approaches that provided equivalency to the current code were taken. In order to maintain the exterior envelope, a new wall system that retained the clapboard siding was used.

The adaptive reuse of this small hotel as a mixed-use

facility required an addition to accommodate programmatic changes. Kitchen space and more hotel suites were put in the addition while a ground floor restaurant, outdoor dining and a small inn were provided in the original building. To fully reestablish the look and feel of the original building, and because the ground floor concrete pilings were disintegrating, the building was stabilized, lifted and moved back 15 feet. This allowed for the development of a stronger foundation and the reconstruction of the front porch.



Photos by Robin Hill Photography.

Jury: *"This project pays homage to the past in a way that is very thoughtful. This seems a very unusual building for the area and as such, makes a particularly interesting statement about good historic preservation and adaptive reuse."*



Miami City Ballet *miami beach* Arquitectonica, Miami, Florida

This structure, designed to house a dance company, relates in scale and detail to adjacent buildings in the city's Cultural District. Revealed through its architecture, particularly the curved facade, are the dance movements that occur inside. Its massing reflects the orthogonal volumes of the six ground floor dance studios whose walls are canted slightly toward the park across the street. An undulating front volume sweeps around the corner, containing the main entry lobby, an exhibi-



tion hall and open terraces for the suite above. Five structural bays, reflecting the massing of the ballet studios, form a three-story urban edge along the park. The building has a shaded entry plaza at the corner facing the park and the ocean. It incorporates seven studios with 26-foot ceilings. Five of the studios have glass window walls to allow public viewing from the sidewalk. Two of the studios have a collapsible wall to allow conversion to a performance venue.

Jury: "The *genus loci* of Miami Beach is clearly manifest in this building. The result is a formal dialogue of contradicting regular and fluid forms. Especially noteworthy are the spatial proportions and strong architectural character of the rehearsal halls."



Photos by Dan Forer



Eden Roc Renaissance Resort and Spa Renovations *miami beach*

Spillis Candela DMJM, Coral Gables, Florida



Photos by Don Riddle.

One of the most important aspects of this project, according to its architect J. Emilio Bonilla, was having the opportunity of presenting the project plans to the original designer of the Eden Roc, Morris Lapidus. A true historical landmark, the 350-room resort has been a luxury destination since the 1950s. The ultimate goal of the project was to restore the facility to the original Lapidus concept while simultaneously updating the hotel to current hospitality standards. The \$24 million makeover stripped away the more unfortunate aspects of intervening "improvements," as was the case with a thick coat of glossy white paint that had been put on the lobby's Brazilian rosewood columns.

Phase I incorporated a new front entrance to the hotel, a new reception area, bar, lobby, exterior color scheme, landscape and pool area. Phase II includes the restoration and

updating of the Conference and Meeting Rooms, Ballrooms and pre-function areas and the renovation of the existing Business Center. Phase III will include the renovation of guest rooms, new penthouse suites and pool cabanas. The resort's new bar occupies much of the soaring space off the lobby. In its new incarnation, the lobby is awash in contemporary colors such as pale gold and plum. At the same time, it has been returned to its original "classic" form, including a handsomely restored staircase.

Jury: "This project is a good example of how it is possible to avoid the signs of physical degradation caused by time and unfortunate modifications by paying attention to past forms and spaces in order to recapture the original spirit of the building."

Fairchild Tropical Botanic Garden Visitor Center *miami*

Duany Plater-Zyberk & Company, in association with Joanna Lombard, Miami, Florida

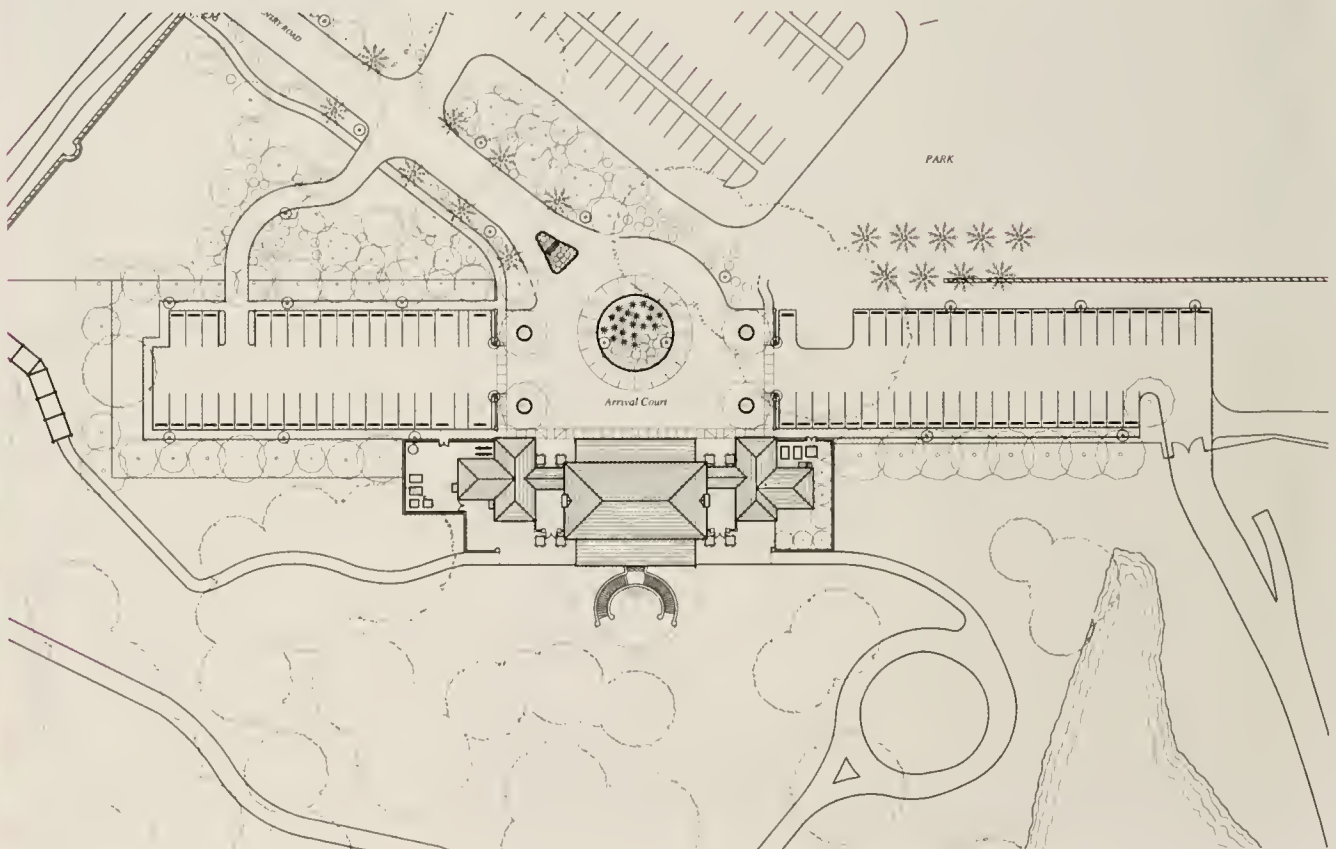
Perched on an ancient oolitic limestone bed known as the Atlantic Coastal Ridge, the new Visitor Center at Fairchild Garden draws upon the architecture of Florida's pioneers in its site, organization and language. The formal simplicity, porches and stone recall the Garden's architectural legacy. Rusticated limestone forms the porch columns, staircase and garden walls, while cut key-stone is used on the building face.

The height of the limestone escarpment on which the Center sits offers views and accelerates the southeasterly breezes that cool the porches. The technology of the structure is derived from traditional masonry construction augmented by keystone cladding. Maintaining a single-room depth and long porches along the major facades, the building is protected from the intense heat of the Florida sun as well as wind-driven rain. The building is also woven into the site through the use of limestone throughout the Garden and through the articulation of the building as a central volume flanked by smaller structures. The T-shaped plan of the flankers ensures the single-room depth that enhances cross-ventilation and aesthetically presents a slender façade toward the Garden.



Photos by Robin Hill Photography

Jury: "This Center follows the historical Caribbean tradition in which local materials and technology are employed, along with building placement, to protect visitors from the hardships of climate. The interior spaces have a distinctively elegant tone that integrates the public art and architecture with great subtlety."



Strang Residence *miami*

Max Strang Architecture, Miami, Florida



Photos by Max Strang, AIA

Designed for a young couple with a passion for tropical botany, this home is shielded from South Florida's intense sun and frequent downpours by an industrial steel canopy that floats delicately above the second floor terrace. Aside from creating a functional space below, this canopy drastically reduces the solar-heat gain of the house, thus lowering its energy consumption. Clearly built for the subtropical climate, the three-bedroom house has a sense of timelessness, engendered, perhaps, by the fact that the second floor has open air and a tree canopy where the walls would normally be. The simple, modernist home, 155' long, but only 24' wide, stands amid lush plantings of palm, bamboo and fruit trees.

Color, texture, light and shadow play off each other on the long second-floor terrace with its ceiling of industrial steel beams and corrugated sheathing. The natural oolitic limestone used on the exterior finds its way inside where the living room fireplace and the sober master bedroom also use the textured stone. By fusing regional architectural elements with modernist principles, the home responds to the climate and the environment, as well as to local traditions.

Jury: "The well-emphasized rhythm of the roof structure accentuates the linear quality of this private home where the relationship between interior and exterior spaces is manifest with great simplicity. The basement of local stone protects private living areas from the harsh climate."

Hoenle/White Residence *sarasota*

Guy Peterson/Office for Architecture, Inc., Sarasota, Florida



This 2500-square-foot single story residence is a simple L-shaped plan that has public space in one leg and private in the other. All the major functions are oriented toward a central courtyard with a swimming pool and entertainment space. The roof floats over the courtyard on both interior legs of the "L" to provide covered exterior space. The minimalist interior is reduced to the simplest materials, including exposed block, concrete floors and plywood walls. Privacy is important, so the house has a special opacity from the street while becoming transparent in the private courtyard.

The bedroom wing has a central plywood volume running lengthwise through the leg of the "L." The guest bedroom, master bath and master bedroom were all designed as independent spaces, but with a transparency between them created by the glass clerestory windows used throughout the house.

Jury: "This building is a reinterpretation of the typical courtyard house. Here we see the Miesian paradigm and the values of the Sarasota School are reinvented with great compositional skill and an excellent sense of formal synthesis."



Photos by Steven Brooke Studios

Heron Creek Middle School *north port* Siebert Architects PA, Sarasota, Florida



In response to the requirement that this school provide a mature environment that would encourage students to act responsibly and prepare them for high school, the architects designed a campus that is clearly organized and orderly. The plan also allows for easy observation of student movement on campus. To fit playing fields, buildings and the other required elements on site with room for future buildings, a compact campus design based on team teaching was developed. The two-story classroom buildings are aligned and articulated with breezeways that have raised roof forms and allow for cross circulation. All of the campus buildings use a limited palette of materials and repetitive forms to establish a clearly articulated, orderly and controlled environment. Color is generally neutral with colorful interventions at key locations.

Jury: "This school is composed of austere volumes derived from a subtle interpretation of America's modern architectural language. It has a strong relationship to the existing landscape where the natural qualities of the wetland are a counterpoint to the abstract expression of the building."



Photos by Siebert Architects

Gorski Residence *boca grande* SeibertArchitects PA, Sarasota, Florida

The program for this house includes capturing views of the natural environment and providing a place of casual elegance for the owners and their family. Guest quarters are separate and capable of functioning independently. The owners wanted a "great room" for entertaining and a house filled with natural light.

The house is designed as an open pavilion with expansive views of the water and the mangrove preserve. Internal space is organized around the central volume flowing freely from area to area. Openings are aligned throughout the house so that spaciousness is not curtailed. Diffused light fills every space and spills into the central volume through the folded roof form. The house carefully balances openness with clearly defined spaces using architectural features to define boundaries. Structural dynamics are



expressed with column and beam forms and sheathed roof girders.



Photos by Dan Forer.

Jury: "This house interprets and renews the idea of an open pavilion as one of architecture's permanent precedents. This model was developed with a clear definition of 'structure' as the primary generator of space."



Villa Allegra *miami beach*

Oppenheim Architecture + Design, Miami, Florida



This 9,000-square-foot residence represents the transformation of a 1960s ranch-style house into a flexible infrastructure for its residents. Although minimal alterations were made to the existing wood structure, multiple rooms were added to create a striking overall effect. The house is entered through billowing curtains and a hanging orchid garden to reveal a 20' x 30' x 20' volume where a reflecting pool and oculus align to illuminate and activate the space. A large room organizes the house into private and public realms. Tremendous spaces with oversized windows overlook the infinity edge pool and canal. A large volume at the rear of the house provides enclosure for outdoor living. A large circular volume contains a pool shower that cascades from 25 feet in the air. The second floor contains a home office, guest bedroom and a secluded courtyard terrace off the master bedroom for private activities.

Jury: "This renewal of a typical 1960's home achieves its expression through a minimal vocabulary that infuses the building with a strong poetic quality."

Photos by Ken Hayden.



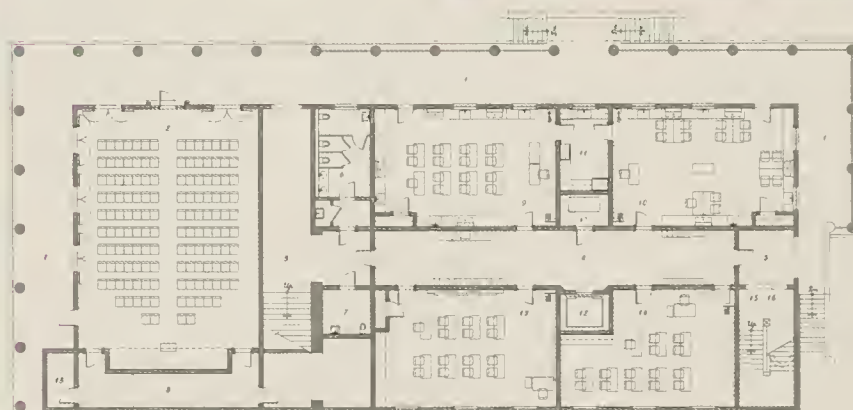
Carrollton School of the Sacred Heart – Duchesne Campus Junior High School Addition *miami* Trelles Architects, Miami, Florida

A new junior high school and required parking was added to an existing private school in which the learning environment is a critical component of the educational experience. This project relates to the character and scale of the existing buildings on campus. The domestic character of the architecture was extended through the use of colonnades, modeled on existing ones, and the formation of an academic "Green" that serves as the physical center of the school community at large. The sloping site is used to create an acropolis for the new building, positioning it with a commanding view of the Green.

The program requirements mandated eight new classrooms, two of which are labs. All are equipped with state-of-the-art equipment for computer-based instruction. The building also houses an assembly hall for 140 people that serves the entire school community.



Photos by Trelles Architects.



First Floor Plan

0 10 20 30 40 50 Feet

Jury: "Sited on an existing campus, this building was developed with a thorough knowledge of local traditions and a strong interest in the architectural expression of building components and systems. The new school helps define the limits of a traditional green by connecting the surrounding buildings through a piano nobile that is supported on a local stone base and with columns similar in size and material to those of adjoining buildings."

Midtown Master Plan with Parcel 2 and Entertainment Block *miami* Zyscovich, Inc., Miami, Florida

This plan was created as a redevelopment strategy for an inner-city neighborhood sited along an historic freight rail corridor. By creating a new zoning overlay district and companion guidelines, the architects were able to shape the built environment as a mixed-use, urban neighborhood, making it among the largest urban infill development projects in the country. The project exemplifies the State's effort to redirect growth away from the Florida Everglades and farmland and toward derelict urban areas. The resulting plan provided economic, transportation, planning policy and urban design strategies to catalyze redevelopment, ultimately supporting the State's Smart Growth and sustainable design policies. When fully constructed, the project will become Miami-Dade County's first urban, mixed-use, compact, infill development with a functional transit system.

Jury: "This is a major urban intervention. Not only does it incorporate a huge site, its impact on the community promises to be substantial. Everyone involved in this project, architects, developers, city officials – deserve a lot of credit."



All graphics courtesy of Zyscovich, Inc.



Urban Master Plan wuhan, china

Spillis Candela DMJM, Coral Gables, Florida



The scale of this site offers the possibility of creating a new center for the city of Wuhan. Located in a unique parcel between the older city center and the Hankou railway station, the sector is unique in being bordered by major north-south boulevards. This proposal is characterized by maximum density and maximum openness, with the open spaces designed to have as much

presence as the buildings themselves. The scheme proposes the creation of clear edges, center, focal points and formal arrangements of buildings, while attempting to respect the scale and grain of the surrounding urban area. The street grid emphasizes connections to the existing network, especially reinforcing the north-south boulevards and the creation of a high-end retail street. An impor-

tant civic space is created with public buildings commanding the corners of a major intersection, marked by a monument and a public plaza. On the opposite side of the site, a large-scale traffic circle is created to organize a complicated traffic situation. Several "neighborhoods" are formed by the roads and developed with a combination of multi-family housing, retail/office buildings, schools, community centers and formal, landscaped open spaces.

Jury: "With great economy of means, this project revitalizes a large part of a town with a variety of buildings, urban spaces and parks. Based on the repetition of similar volumes, this strong experimental proposal is unified by important green areas. A multi-functional mall completes the scheme."



Photos by Gabriel Pons.

United States Federal Courthouse *ft. pierce*

Merrill, Pastor and Colgan in association with PGAL, Vero Beach, Florida



Watercolors by Michael McCann.

The Southern District of Florida required a courthouse to address population growth in its northernmost counties. The courthouse site, a 300' by 300' block, is at the main intersection of a small city in the Florida Sun Belt. The program is for a 100,000-square-foot building that security dictated should sit back from the curb, neither holding the corner nor occupying the center of its site. The architect wanted the building to be symbolic of its importance within the community while reflecting

the difficult symbolic balance between public access and intractable violence.

Jury: "With a powerful volumetric image and a rigorous spatial organization, this project strongly relates to the tradition of the American courthouse. A traditional symbol of American civic values and the spirit of precedents is reinterpreted here with great exactitude."



ICE 2 miami

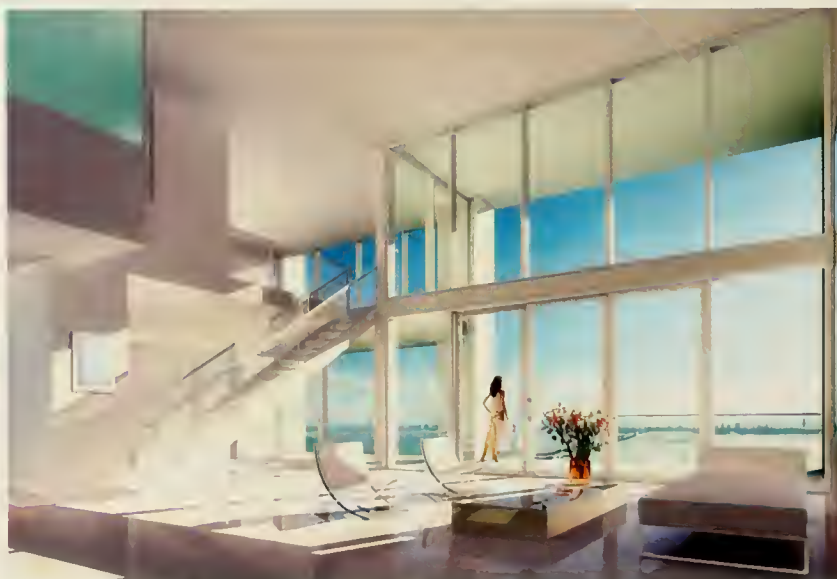
Oppenheim Architecture + Design, Miami, Florida



This tower was designed in an attempt to lessen the imposing scale of a 39-story, 100-unit condominium on a difficult site. In reaction to typical condominium architecture in Florida, this project creates openness at its base. In place of the common parking structure is a grand interstitial space that takes advantage of its tropical context. Existing between interior and exterior, this transparent space becomes the main social core of the building. By dividing the building into horizontal frames comprising four-story modules, the apparent scale of the project is distorted. In fact, the building is comprised of multiple volumetric articulations reduced to their essentials. The main volume is comprised of seven, 40-story components, each with 14 loft units. Designed to maximize the view and for ease of construction, the two-story units are also reduced to their essentials, provid-

ing massive volumes for the absorption of sky and bay.

Jury: "A great formal synthesis distinguishes this tower, whose height and internal complexity are minimized to produce an image that is simple and powerful. The double height apartments generate an interior space that is full of dynamic perspectives and has great natural light."



Photos by Ken Hayden.

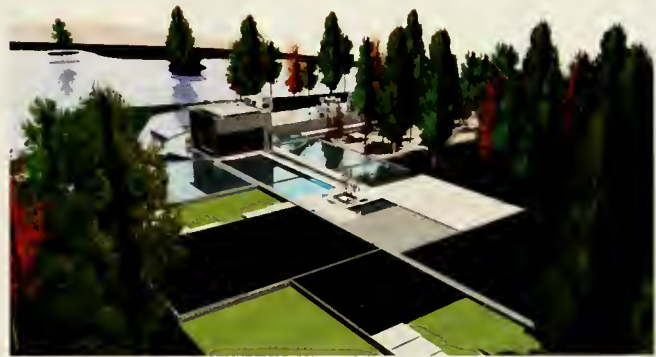
“Storytelling” - Spiritual Conversations Between Architecture and Landscape

Jeet Singh, Sponsored by Gould Evans Associates, Tampa, Florida

Making a connection between a building/human and nature by means of systematic planning and placement of architectural pieces in a given landscape was the goal of this project. In traditional Japanese spiritual architecture, nature plays a key role in which temples situate themselves into conditions that have no natural boundaries. In fact, the buildings open themselves to their surroundings, thus creating a union of equal exchange.

The designer's philosophy is that there should always be healthy civilized conversation between architecture and its landscape. The landscape should be inviting to the architecture, and in turn, the architecture should respond by opening itself to the elements, physically and spiritually. To create harmony, the building becomes a junction for the natural elements of light, water, wind, sky and earth. “Storytelling” was created as a Masters research project for the College of Design, Construction and Planning at the University of Florida.

Jury: *This project makes evident, with great efficiency, a solution between the primary relationship of spirit and matter manifest through a constant dialogue between nature and cultural artifacts.”*



Graphics by Jeet Singh.

The Bronx Museum of the Arts, Expansion and Renovation *bronx, new york*

Arquitectonica, Miami, Florida

The first phase of this project includes new galleries and administration spaces and an outdoor sculpture court. The proposed mid-block structure is part of a larger plan that was designed for additional galleries, classrooms, auditorium, a children's art center and a residential tower that will anchor the corner where the museum currently sits. The design

emerges from the sidewalk as an irregular folded screen made of fritted glass and metallic panels. The panelization into diagonal components emphasizes the depth of the crevices and the resulting vertical zones of metal and glass angle and twist like an architectural origami, demystifying the wall on the street and making it permeable. Internally,

the galleries rise together with the steep solid rock site. Ramps and stairs lead to a series of simple, austere spaces. The pure orthogonal geometry of the galleries is violated only by the expression of the folded façade on one side. The upper gallery opens to a walled-in sculpture garden.

Jury: *“This building can be divided into three parts that become unified by an accordion-like façade that opens, adding tension and dynamism to the urban space. The museum wall, acting as an empty canvas, opens a dialogue with the tower that will be a final addition to the project.”*



Graphics courtesy of Arquitectonica.

VITRI miami beach

Touzet Studio, Miami, Florida

The program for this project is residential and commercial. The retail area occurs as a glass-fronted ground floor element. The residential program rests on the retail layer and overhangs it, creating a sheltered zone that circumscribes the majority of the street-face perimeter of the building. There are 66 two-story units located in two distinct building forms: a curved, crystalline form that fronts the water and downtown Miami and a rectilinear volume that addresses Miami Beach. The palette for the buildings is inspired by the two distinct environments that make Miami Beach; sand, sea and sky on one side and manmade urban elements reflective of the city on the other. The proposed site for this project is at the southernmost entry to Miami Beach.



Graphics by Dbox.

Jury: "As part of an urban approach to the city, this mixed-use structure adjusts to the geometry of the existing urban block by means of two different volumes that generate a simple and suggestive interior courtyard."

Mixed Use Development south miami

Touzet Studio, Miami, Florida



Photos by Curtis Woodhouse. Watercolor Rendering/Elevations by Touzet Studio.

This development comprises one city block near the main commercial street in South Miami. The building program consists of ground level retail, a condominium office building and a mix of residential offerings that act as a dense liner around a fully internalized parking structure. The residential program includes a series of row houses along the edge of the development that faces the adjacent

neighborhood. The row houses serve, both functionally and volumetrically, to transition between the two scales and densities. Most of the 55 rental units are flats that are assembled into individual "buildings," each with its own material palette, articulation and details. Landscaped pocket parks are set off from the lobbies of these buildings, serving as transition spaces for the tenants.

Jury: "This project unifies several buildings into a system of architecture and public spaces that rebuilds the urban block. Characterized by a mix of functions that give complexity and adaptability to the project, it carries the power to help improve and revitalize the urban life of the neighborhood."

Platinum on the Bay *miami*

Perkins + Will, Coral Gables, Florida



This high-rise building, a 56-story residential development, is located on two city blocks in a residential district of downtown Miami. Construction cost is estimated at \$150 million with total gross square footage of 950,000 SF. The first five levels include garage space for 500 cars and a variety of amenities including indoor racquetball courts, business center, clubroom and screening rooms. The sky lobby located on the fifth floor will access approximately 60,000 square feet of park and resort pool areas, a running track, pool cabanas and children's play areas. Three hundred and twenty luxury condominium residences will occupy the 56-story tower, providing commanding views of the city.

Jury: "This tower speaks to several aspects of "green architecture," including the reuse of rainwater and passive solar control. The building fits into the urban skyline with strength and elegance, acting as a visual landmark capable of reorganizing its surroundings."

Graphics courtesy of Perkins + Will.

Theoretical Project

Dr. Peter Magyar, AIA, Fort Lauderdale, Florida

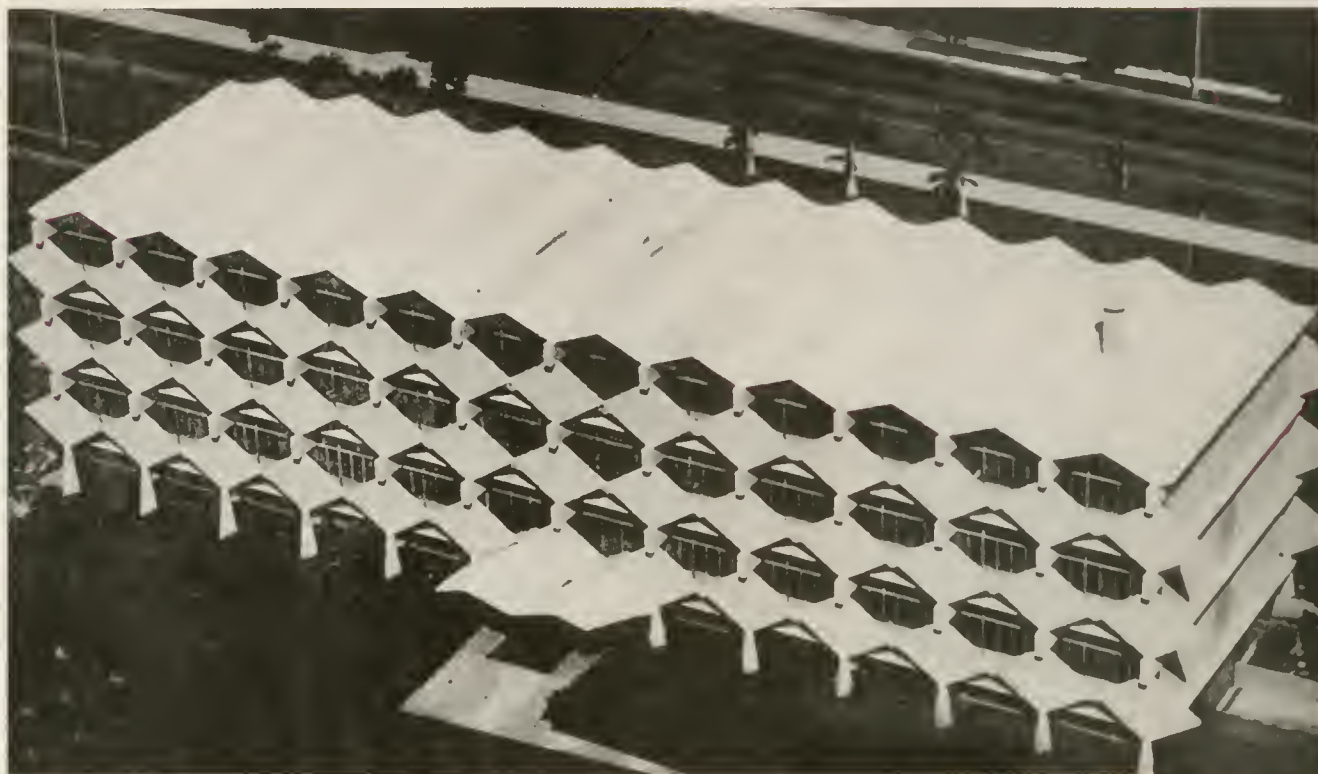


Delineations by Scott Maggert.

This academic exercise expresses the spirits of John Hedjuk and his reluctant guest, Andrea Palladio, as they roam the hall and cells of this experimental villa. Influenced by the minimalist and archetypal tendencies readable in the works of these immortals, the project intends to explore evolutionary potentials of such design attitudes. In this semi-real, semi-theoretical project, for the interest of experiencing space through vertigo, responses to safety and code requirements were temporarily suspended. The "mortalization" of this building would need but a few changes, without affecting its spatial character. These drawings stand for the manifestation of research in the discipline of architecture. It is an attempt at generating suggestive, open-ended ideas with almost-real constructs.

Jury: "This proposal calls for a metaphysical space where the functional aspects are reduced to complete abstraction. Architecture then becomes a poetical expression of unexpected stairs that are symbolic of human aspirations."

**Electrical and Mechanical Workshops for the School of Engineering,
University of Santo Tomas de Villanueva** *miramar, la habana, cuba*
Gutierrez Architects, Miami, Florida



This building, constructed in 1959, was the first structure in Cuba to utilize prefabricated materials on such a large scale. Sited on a major boulevard in Havana, it still presents an imposing image. The significance of this building resides in several important factors that also marked a turning point in the architect's career. These factors included the search for an appropriate model for an academic building, an expressive discourse based on structure and the inclusion of geometric references. Working with a small site to design a building that required large spaces for labs and workshops necessitated a multi-story structure. The building also had to be in harmony with the upscale residences in the vicinity. All of these factors combined to produce a structure embodying simplicity of design and ease of construction. In addition to being economical, the

prefabricated assembly insured that the internal units were equal in size.

Post-tension exposed reinforced concrete was used to erect the building. Limited use of mechanical systems and proximity to the ocean directed the designer to promote cross-ventilation with the use of low wall partitions in an open floor plan. The structural elements can easily be seen from the outside, disguised as a giant geometric pattern of concrete solids and rhomboid voids that diffuse light to the interior. From the system of prefabricated rhomboid modular panels that form a grid that shields the windows to the bold staircase suspended by cables from an upper beam, all of the construction techniques are clearly visible. The building has been in continuous use for 46 years and is currently undergoing restoration.



Photos and plans courtesy of the architect.

Jury: "This building has great historical significance in that pre-cast concrete elements were used with propriety revealing formal and expressive qualities. The structural system allows for a dynamic spatial interplay and metamorphic external expression that, from a critical viewpoint, are an essential part of the history of modern architecture."

The Summerhouse Restaurant *siesta key*
Carl Abbott FAIA Architects, Sarasota, Florida



Photos by John Twitchell.



Constructed in 1975, this restaurant has continued to be one of the most accessible and highly recognized public buildings of the Sarasota School of Architecture. In 2004, when it was slated for demolition, it was described in the *Sarasota Herald Tribune* as a “building more about what is not there than what is. It’s mostly glass and structure, a classic example of what architects can achieve with a good bit of creativity.”

The restaurant is a glass pavilion set in a tropical jungle. It is sited on an island densely populated with high-rise condominiums. From the road, the building is totally concealed by an oasis of green. Dominant throughout the design are the exotic vegetation and large tropical trees. The delicate glass walls used throughout the dining and entry spaces contrast to the solid service core. The contrast of materials – heavy stucco played against glass – generates a feeling of both serenity and strength. The design supplies a series of spaces, some intimate, some grand, and seating for 300 guests. The building wings are composed of 20-foot modules, both to provide a sense of order and create an intimate scale. On the upper level, approached via a curved stairway, is the light balcony that appears to float in the treetops.



Jury: “The plan of this building expresses a clear differentiation between serving spaces, contained in opaque volumes, and public areas, expressed through transparent shapes that connect with the surrounding landscape. The effect of the final expression is one of rigor and simplicity.”



Jack Diamond has been a principal at Rink Design Partnership Inc. since 1998 and was previously President of KBJ Architects in Jacksonville. He has been responsible for the design of many award-winning projects including the Sun Trust Tower, Southern Bell Tower

and the Times-Union Center for the Performing Arts. He received his Bachelor of Architecture degree in 1968 from Ohio State University. He is registered to practice architecture in nine states and is a Fellow of the American Institute of Architects. Community leadership has been a hallmark of his career and he has served as chairman of The Jacksonville Area Chamber of Commerce, the University of North Florida Foundation, Boys and Girls Clubs of Northeast Florida, the YMCA of Northeast Florida, the United Way Campaign and the Jacksonville and Beaches Convention and Visitors Bureau.

Involvement, leadership and commitment to his principles have created a credibility that has led to

Jack becoming the spokesman for the importance of planning, design, awareness and vision in the Jacksonville community. He has received awards for outstanding community service and leadership and advocacy in promoting the economic growth and vitality of downtown Jacksonville. Jack Diamond's principles have shaped his life, determined his interests, established his priorities and provided him with the commitment that has resulted in his becoming the true Citizen-Architect of Jacksonville. These principles originate from his desire to give back to society for the opportunities afforded him by the profession of architecture.

C.T. Hsu, AIA



For 25 years, C.T. Hsu has consistently applied his professional experience to the successful planning and design of mid-to-large scale architectural projects. In addition, he has worked tirelessly to implement programs and services that have a positive impact on the Central Florida region in the important areas of education, economy and quality of life.

Mr. Hsu received his Bachelor in Architecture degree and his Diploma in Urban Planning from Tung-hai

University in Taiwan. In 1974, he moved to the United States to pursue a Master of Architecture in Advanced Studies degree from Massachusetts Institute of Technology. Since establishing his own firm in 1984, he has tirelessly addressed Central Florida's economic development and growth management issues, working collaboratively with designers, business leaders and civic groups. His rigorous efforts in this regard have resulted in a number of leadership positions with the Metro Orlando Economic Development Commission, the Orlando Regional Chamber of Commerce, Goodwill Industries of Central Florida, the Valencia Foundation, Orange County Public Schools and the Asian-American Chamber of Commerce.

His many community efforts have presented Mr. Hsu with the opportunity to educate community leaders about the profession's perspective on issues relating to educa-

tion and growth management. In addition, his "result-focused" activities and speaking and teaching engagements, have significantly raised the architect's profile with the community and its leaders.

On a professional level, Hsu is committed to providing educators with facilities that enhance learning, boost performance, promote community pride and are cost-effective. His firm has received two AIA Orlando design awards in the education category. He is a strong proponent of the qualifications-based general contractor and construction manager selection process for public projects. In that regard, he was successful in getting the state legislature to abandon the "low bid only" for public projects. In 2003, he robustly supported the "Change 4 Kids" Initiative that resulted in a half penny sales tax increase to finance desperately needed K-12 school renovations and replacements in Orange County.

Photographer of the Year Award

John Gillan



Since 1983, John Gillan has been president of South Florida-based John Gillan Photography, Inc. This award represents 20 years of dedication and service to his profession. John is widely known for his outstanding achievements and unique vision as an architectural and interior

photographer. He has played a leading role in the photography and development of the book and exhibit, *Places in Time: Historic Architecture and Landscapes of Miami*, a collection of work took five years to create. It is one of the most sensitive and revealing records ever assembled of Miami's richly historic architecture and natural environment and it conveys an educational message about the heritage of the built environment.

John also created the photography, original Polacolor Emulsion Transfers, for the *Historic Smallwood Store Old*



Photo © Michael Gillan.

Indian Trading Post, an exhibit for which he received a grant from the Florida Humanities Council. The exhibit, which dealt with life at the turn of the century and the importance of historic preservation, traveled to history museums all over the state for more than two years. Years of exhibitions in galleries and museums, published photographic books and critical commercial work have shown John Gillan to be a photographer who is known for technical perfection and conceptual strength. From concept to creation, he takes great care to communicate his vision and create unforgettable impressions.

Builder of the Year Award

The Beck Group



The Beck Group is a Dallas-based full-service builder. The company was founded in 1912 and has offices in 10 U.S. cities and Mexico City. Eighty percent of its annual business volume is from repeat customers, clear evidence of the company's primary focus of seeking long-term relationships with its customers. This focus impacts the way the company is organized and the way it thinks

and works, but foremost, it means that it embraces the customer's perspective and shares its concerns and objectives. Another of Beck's goals is to overcome industry inefficiencies in order to develop a faster building process as demanded by customers' market needs.

Beck has been the recipient of numerous awards, including two previous "Builder of the Year"



Awards from AIA Florida. In the area of community service, the company's philosophy is one that stresses the importance of sharing and giving back to those in need. Through the years, The Beck Group has worked with, and supported the activities of, schools, local charities, mentoring programs and non-profit organizations.

Lourdes Solera, AIA

Lourdes Solera became involved with AIA Miami in 1999 when she was asked to help organize and produce the local newspaper insert that was published to commemorate Architecture Week. The success of that year's event and her involvement in the planning prompted her appointment as Chair of Architecture Week the following year. Under her leadership from 2000 to 2003, Architecture Week has grown from one week to a month's worth of events. The success of this program from an attendance perspective, as well as media interest, prompted changing its name. In 2004, under her presidency of AIA Miami, the event was re-named CELEBRATE ARCHITECTURE.

In 2001, Lourdes was elected to AIA Miami's Board of Directors. The following year she was elected secretary-treasurer of the Chapter and then President-elect for 2003. In 2004, she became the first woman President of AIA Miami since Marion Manley served in 1941. As both a board member and officer of the chapter, she has always stressed the importance of the AIA in the design profession and the community. In 2003 and 2004, Lourdes led the Miami Chapter's Design Awards program to a record number of submittals. To raise the level of design awareness and the quality of submitted projects, the Chapter decided, under her leadership, to open the awards program to all registered architects in the county, not just AIA members. The idea was to foster the notion that AIA represents the voice of all architects. In 2004, while serving as chapter president, one of Lourdes' main goals was to reestab-



lish the Young Architects Forum committee. She strongly believes that the future leadership of the AIA needs to be fostered in young architects and students.

Relationships with the community, universities and allied organizations, as well as state and national AIA chapters, have always been a major source of interest for Lourdes. Serving as AIA Miami's president was a great opportunity for her to engage the community in the organization's goal of promoting design relevance and the role of the architect in that process. She served for several years on the Miami Design Preservation League's Board of

Directors and the City of Miami Historic and Environmental Preservation Board. This year, she was invited to serve on AIA National's Long Range Advisory Planning Group, a three-year commitment with the goal of defining and directing the vision and future of AIA. These organizations, along with her adjunct teaching position at Florida International University, has presented Lourdes Solera the opportunity of promoting the AIA and the profession of architecture as an indispensable part of the community.

Angel Saqui, FAIA

The Gold Medal is the highest award AIA Florida can bestow on one of its members and it recognizes an individual architect in Florida whose career has had a profound impact on the profession. Angel Saqui's career has been synonymous with service to the profession at all levels. He has led and participated in committees at the national, state and local levels and is a past President of the Miami Chapter. He served as a Regional Director of AIA from 1998 to 2000.

Angel's particular passion has been working as an advocate for the small firm, an often-overlooked component in the landscape of professional architectural practice. For many years, he has worked diligently for the interests of small firms at the state and local level. In 1988, while serving as President of the Florida South Chapter (now the Miami Chapter) of the AIA, he was able to create, with assistance from several other chapter members, a Task Force aimed at the equitable distribution of Dade County's work among small firms. Now, he has taken that battle to the national level with his resolution in favor of creating a national "Small Firms Committee." This committee would serve as an advocacy group for the interests of small firms negotiating state and federal contracts, as well as private markets.

In the continuing education arena, Angel supported the introduction of Mandatory Continuing Education by AIA National. This led to the introduction of required Continuing Education in Florida and many other states. Additionally, Angel served on AIA National's Professional Development and

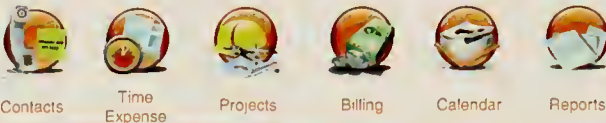


Professional Programs Review Committees. While a member of National's Risk Management Committee, he conceived the idea of creating a Manual of Risk Management and Risk Avoidance, an idea that was accepted by the committee and adopted by the insurance companies. Angel also served for two years as Coordinator for AIA National's Minority Resources Committee.

Through the years, Angel has been honored in many ways for the

depth of his commitment to the profession and the AIA. In 1989, he was elevated to Fellow. The Miami Chapter honored him with its highest recognition, the H. Samuel Kruse Silver Medal for Service. He was inducted into the Miami Chapter's Hall of Fame for Service and in 1997, he was named Outstanding Architect of the Year.

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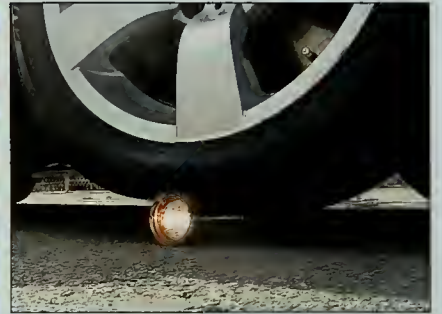
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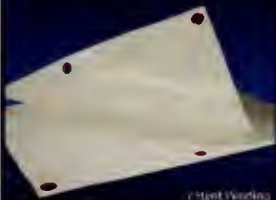
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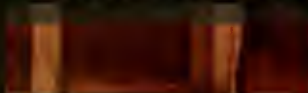
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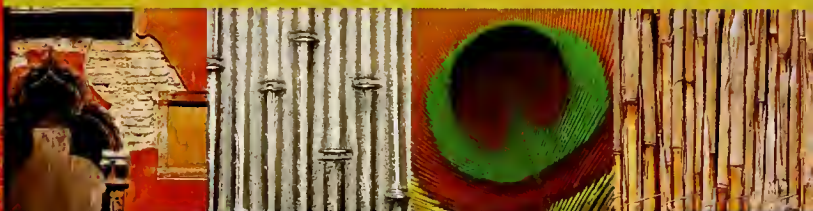
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